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NEW YORK

HOLY WAR

Ego. Ambition. Fanaticism. As the Lubavitcher rebbe—the Messiah to many—lies grievously ill, the faithful fight over the future

By Craig Horowitz



Rabbi Menachem
Mendel Schneerson





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BY CRAIG HOROWITZ



Here's a sordid tale of human frailties—ego, envy, revenge, ambition, and greed. Rabbi Menachem Mendel Schneerson (left), the seventh leader of the worldwide Lubavitch movement, lies stricken. The rebbe, 92, is paralyzed, unable to speak. Who will succeed him? Rabbi redux.

36 Oscars Wild

BY WILLIAM GOLDMAN

He's won a few himself. Now William Goldman, who wrote *Butch Cassidy and the Sundance Kid* and the screen adaptation of *All the President's Men*, handicaps the race for that balding statuette.

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BY DINITIA SMITH

Olaf Olafsson, president of Sony's Electronic Publishing Company, devises computer games you'd like to rip out of your children's hands. He's also the most respected novelist in the most literate country in the world—Iceland! But for Olaf, that's not enough. Here in New York, he's the architect of the fastest-growing start-up division in Sony history. Says Olaf, "I like working at Sony. It's like salmon fishing."



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BY KATE O'HARA

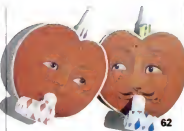


The names are grand (the Salisbury, the Wolcott, the Pickwick Arms), but the prices are not (less than \$100 a night for a double room). Staying in a cheap hotel needn't make you feel cheap. True, you shouldn't expect luxury. But you'll find clean rooms, tight security, and well-meaning service. And in the center of it all (left) is the Milford Plaza.

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Accessories on 1



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pearl and rhinestone pin, \$100.
Accessories on 1



Nancy Koteles cherub
bedding, \$75-\$225.
Private Lives on 6



Escada for Men fragrance, \$40-\$90.
On 1

THE GIFTS OF LOVE

Champagne flute, \$6.
The Cellar



Parker duofold silver pen, \$250. Stationery on 7



Garnet and diamond
bracelet, \$800.
Fine Jewelry on 1



Dolce Mia cherub frame, \$52.
Gifts on 8



Lalique pink enamel
heart box, \$475.
Crystal on 8



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crystal necklace, \$200.
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LETTERS

Night Shtick

AS A DEDICATED VIEWER AND REGULAR studio-audience member, I enjoyed reading about MTV's latest talk-show sensation, Jon Stewart ["The Man Who Should Be Conan," by Chris Smith, January 10]. But with all due respect to the big guy, I think it would be best if he stayed put with MTV, instead of taking his show to one of the networks. Stewart's off-color jeans-and-a-T-shirt approach would not be acceptable to a more mainstream audience. His candor and frank choice of programming have really clicked with MTV viewers. Jon is *lucky* that he doesn't have Conan's job.

George F. Heller
Summit, N.J.

BACK IN THE EIGHTIES, I ENROLLED IN Scott Blakeman's stand-up-comedy class at the New School. The class was well attended by men and women who were either aspiring comics or merely seeking a creative outlet. Those of us with careers included several attorneys, a writer at the *Wall Street Journal*, an electrologist with a beautiful singing voice, and myself, a psychotherapist. Scott, a stand-up comic and son of a Brooklyn dentist, often went out with a group of us after class, extending our night of laughs. Each week, we did our shitticks, and Jonathan Leibowitz, a.k.a. Jon Stewart, was funnier than some. I recall his funny voices, his handsome face, and hearing about his grandmother's cooking. Some of the class went on to further comedic study, while a good number of us eventually dropped our stage names and kept our day jobs. But it's been exciting to watch Jon Stewart rise from class to clubs to MTV. Congratulations, Jon—and don't forget to remember your old classmates with tickets to your next show. (P.S. We acknowledge your youth, but c'mon, 29?!)

Carol Chetrick
Manhattan

Salt-N-Pepa Shakers

IN THE SPIRIT OF SISTERHOOD, CHERYL, Sandi, and Dee Dee of Salt-N-Pepa ["Straight Outta Queens," by Dinitia Smith, January 17] are survivors. Like many of us, they have been confronted with negatives that they've turned into positives. Salt, Pepa-N-Spinderella, keep struttin' and striving.

Cynthia Dixon
New Rochelle, N.Y.

Letters for this department should be addressed to *Letters to the Editor*, New York Magazine, 755 Second Avenue, New York, N.Y. 10017-5998. Please include a daytime phone number.

I AM DISMAYED BY THE ATTITUDES DISPLAYED by the three young women in Salt-N-Pepa. I find it hard to believe that these women are "serious Christians" in light of the explicit lyrics, outfits, and behavior they exhibit in their songs and videos. These women have no shame: Cheryl James and Sandi Denton openly confess to having been dishonest when they worked at Sears. They also admit to cutting college classes in order to hang around the lunchroom and never graduating from school. It seems as if society is condoning this type of behavior: No longer do people value diligent work and education as the necessary components of success.

Andrea D. Cicero
Ridgewood, N.Y.

Wilde-Goose Chase

IN THE INTEREST OF TRUTH IN FAULT-FINDING, a sheepish update: John Simon asserted in an October 18 "Theater" review ["Sisters of Sorrow"] that it was W.S. Gilbert who said Beerbohm Tree's Hamlet was "funny without being vulgar." I disputed that attribution in the December 6 "Letters" column, suggesting instead that Oscar Wilde made the remark. But recently, while thumbing through Hesketh Pearson's biography of Tree, I was surprised to note that Pearson attributes the quote to Gilbert. Who should have the last word? Perhaps Wilde's celebrity rival James McNeill Whistler. Once, when Wilde overheard a witicism and said, "I wish I'd said that," Whistler piped up, "You will, Oscar, you will!"

Gary Schmidgall
Manhattan

We Are Not a Musa

THE LEAF COVERING MODEL HELENA CHRISTENSEN in the December 20-27 "Intelligence" column looks more like an elephant ear, a species of either *Colocasia* or *Philodendron*, than a banana species (*Musa* or *Ensete*), as was stated in the copy ["Times Square Bananas Over Billboard"]. The photo was anatomically modest, but please, keep the magazine's text botanically correct!

Paul Evans
Horticulturalist
Boston, Mass.

Leaders of the Pack

THERE HAVE BEEN MANY IN THE ORTHODOX Jewish communities who have debated the merit of the Torah Personalities trading-card collection ["Fast Track: Three Rabbis for a Mickey Mantle," by Norman Vanamee, January 10]. Those for the distribution of the cards argue that they will allow children to become more famil-

iar with the inspirational leaders of their religion and will help keep the faithful from forgetting a name. Rabbi Moshe Feinstein (whose picture appears with the piece) was a rarity among human beings. The more familiar one became with him, the more one stood in awe of his spiritual greatness, his profound wisdom, his boundless compassion, and his unshakable faith. By printing Rabbi Feinstein's picture together with cards from the Sex Maniacs and Drug Wars series, *New York* has taken something of beauty and grouped it together with ugliness, proving beyond a shadow of a doubt the argument against the distribution of these cards.

Cyrel Levovitz
Far Rockaway, N.Y.

For Want of a Source

I WAS DISMAYED TO SEE IN A DECEMBER 13 "Intelligence" item ["Transition Team Rude for Rudy?"] a quote from an unnamed source that vilified Linda Wachner, CEO of Warnaco. Wachner's management style is said to involve "berating and screaming at subordinates and an excessive use of profanity." I was searching for the appropriate way to condemn this abhorrent journalistic tactic, when—lo!—I found it in Frances Kiernan's article "The Wicked Witch" in the same issue. Warren Hoge, assistant managing editor of the *New York Times*, states that "the pejorative quote from an unnamed source is something we really discourage." I recommend that you keep up with the *Times* in this matter.

Laurence B. Rossbach Jr.
Manhattan

Knicks-Picking

IN ADDITION TO HAVING HIS WRIST GUARDS on backward in his Rollerblade pose (pictured on page 48), Michael Bloomberg also has his thinking backward ["Money Machine," by Rebecca Mead, November 22]. Kindly inform this maven of information technology that contrary to what he appears to believe—"I could play for the Knicks if I ever grew up to be seven foot one and black"—basketball players do not have to be black. For example, the Boston Celtics have a Croatian-born forward, Dino Radja. See, you don't even have to be American to play professional basketball!

Judith Noelle Lamb
Cambridge, Mass.

Last-Stitch Effort

I WASN'T SURPRISED TO READ THAT BROOKS Brothers ["On Madison Avenue: Seams Like Old Times," by Bernice Kanner, January 3] improved quality standards after being rescued by Marks & Spencer in 1988. Having marketed fabrics to the London-

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Mike Peters
Stamford, Conn.

Detention Headaches

CRAIG HOROWITZ'S ACCOUNT OF THE TRAGIC Ruiz murder case is a demoralizing reminder of the failure of our judicial system to protect the public from seasoned juvenile criminals ("Law and Disorder," January 10). However, Judge Judith Sheindlin's nonsense approach left me with a glimmer of hope for the integrity of this bureaucratic process. Perhaps this feisty, street-smart jurist has the right stuff to become New York's first woman mayor.

Jeffrey Schreck
Fort Lee, N.J.

WHILE QUOTING NEW YORK STATE DIVISION for Youth spokesman Jay Silverman, Craig Horowitz neglected to indicate how often DFY services and staff have fallen under Governor Cuomo's budget ax. Cuts in the past several years have significantly decimated DFY services, and the alarming increases in juvenile-crime statistics have been completely disregarded. As the union representing New York's dedicated youth workers in DFY, our protests against these senseless cutbacks have fallen on deaf ears in Albany.

George Boncoraglio, President
CSEA Local 1000 AFSCME, AFL-CIO
Metro Region II CSEA
Manhattan

Dewar's and Don'ts

WHILE WAITING IN A DOCTOR'S OFFICE recently, I scanned the November 29 issue (which I did not finish because my turn came quicker than I had anticipated). What I did view was enough for me to know I had wasted my time anyway. First, there was an advertisement for men's Obsession eau de toilette that featured a nude girl on a couch. A second advertisement showed a young couple in the process of sharing the bathroom together. The ad read, "You finally have a real job, a real place, and a real girlfriend. How about a real drink? Dewar's." I have been married for 46 years, and my wife and I never shared the bathroom until we were married in 1948 (and it is still a rare occasion when we do). This ad says to me that both Dewar's and New York condone this type of life-style. I guess I was born many years too soon, but I am not sorry about that.

Harold A. Mann
Houston, Texas

INTELLIGENCER

BY PAT WECHSLER WITH DAVID FELD

GAZA GAMBLE...TRIBECA TRYOUT...MARLBORO MAN...ANDY IS DANDY...THE DEEP END

WILL TISCH BANK-ROLL WEST BANK?

CBS Inc. chief Laurence Tisch, a longtime friend of Israel, may have changed his mind and decided that investments in the country—particularly on the West Bank—make sense, sources say.

Tisch is on the board of a new organization called Builders for Peace, a group of Arab and Jewish American business leaders set up to attract investment in the West Bank and Gaza Strip and generate jobs for Palestinians. And sources say Tisch himself is thinking of making such an investment. The group is promoting joint ventures with Arab partners, with the hope that the Arab League will eventually end its boycott of companies that do business in Israel.

Tisch has always rejected such investment in the past. "An end to the Arab boycott and [renewed] relations between Israel and the Arab states would create incredible investment possibilities in Israel," he told Anthony Lewis of the *New York Times* in 1992.

COLORS IN THE BLACK, BUT CHEF SEES RED

Erik Blauberg, the acclaimed chef of Colors, has left to open his own restaurants in TriBeCa this spring. Blauberg and a silent partner have hired designer Charles Damga and say they will spend \$2 million to renovate the former Le Papillon, at 260 West Broadway. Blauberg says he felt "hamstrung" at Colors, where prices were recently hiked, and there are apparently bad feelings on both sides.

For his new space, which features 35-foot ceilings and a mezzanine, Blauberg, 38, plans to open a grand, "fine dining" restaurant, American Renaissance, upstairs—"with a *Gone With the Wind* staircase, chandeliers, and even possibly a waterfall." Downstairs, there will be a café offering less expensive entrées and a more casual atmosphere. Both restaurants, Blauberg says, will serve the "new American cuisine of the 1990s"—heavy on the steak and potatoes but light on the cream and butter. Blauberg hopes to open them in May.

"This has been my goal since I came back to New York," he says. "And I did it in the shortest possible time."

WHERE THERE'S NO SMOKE, THERE'S FIRE

Best-selling author Christopher Buckley has finished his third novel, *Thank You for Smoking*, a social satire on the alcohol, tobacco, and firearms lobbies. And while some magazines are shying away from serializing the controversial work, Hollywood has scooped up the book, which Random House will publish in June.

Warner Bros.—on behalf of Mel Gibson's Icon Productions—clinched a deal for the movie rights last week. The price was not disclosed. "Mel was very intrigued with the book and particularly its main character—Nick Naylor, the tobacco lobbyist," one source says. "Mel's apparently been trying to quit [smoking], but not with much success."

A couple of magazines have turned down the chance to run excerpts from the book, says a source, because they fear alienating liquor advertisers. The novel focuses on a happy-go-lucky cabal that includes Naylor and two friends who represent the liquor and firearms industries. The group refers to itself as the M.O.D. Squad—short for "merchants of death."

Buckley himself gave up smoking after watching a friend die of lung cancer, but insists the book is not a philosophical treatise: "My impulses are still very libertarian. But I like to think the book is too hot to handle. I must have hit the target."

"I hope the Israeli government will understand the opportunity it has," Tisch declined to comment.

A BAGGED BEHRMAN SNAGS NEW CLIENTS

A criminal conviction is not necessarily bad for business.

Although artist Mark Kostabi's former salesman and publicist, Andy Behrman, was convicted December 15 of conspiracy to defraud (*New York*, January 24), his client list has grown. Behrman says his public-relations and marketing company, Creative Media Management, has gotten "countless calls from artists, authors, and record companies attempting to hire us."

But artist Paul Rebhan made the mistake of calling Kostabi in an attempt to reach Behrman. "I was shocked," says Kostabi, "and I asked him how he would feel having his career handled by a convicted felon. He said, 'Well, he's done pretty well for you.' " Says Behrman, "I guess bad publicity is good publicity."

AN OLYMPIAN IN THE FASHION SWIM

Olympic swimmer and gold medalist Dara Torres Gowen may not compete in the 1996 games in Atlanta. Gowen,



LAURENCE TISCH

CHRISTOPHER BUCKLEY
A NOVEL BY THE AUTHOR OF THE WHITE HOUSE, U.S.A.



DARA TORRES GOWEN

KOCH WATCH...THE TOWER OF BAUBLES...VIVA LAS VEGAS...THE GILDA RADNER PAPERS



HSU FENG

who appears in the new 1994 *Sports Illustrated* swimsuit issue, wants to concentrate on her career as a model—at least for now. “I am on a real high with modeling,” says the six-foot blonde. Her agency, Trouble in NY, represents several athlete-models.

For the past year, Gowen has not been training. “I jump in a pool every once in a while, but that’s it,” she says.

Gowen has retired before. “I quit in 1989,” she says. “I thought I never wanted to see a pool again.” Eleven months before the ’92 Olympics, she changed her mind. “It wouldn’t take me long to get ready for these games,” she says. “With the modeling, I’m almost in the best shape I’ve ever been in.”

KOCH, GOLDIN UNITE IN AIDS FIGHT

What are Ed Koch and Harrison J. Goldin doing having lunch together?

The former three-time mayor and four-time comptroller—once political rivals—have found a common mission: getting out the word about AIDS prevention. Koch and Goldin are organizing a campaign—through advertisements in the media and spots preceding movies in area theaters—to educate teenagers about the



ROBERT LEE MORRIS



GILDA RADNER

MORRIS PLEA: ‘ACCESSORIZE! ACCESSORIZE!’

Some 40 New York jewelry and accessories designers who are members of the Council of Fashion Designers of America are tired of being treated like mere ornaments. “The fashion business is controlled by a handful of fashion designers and editors who are hurting our business by making a strong anti-accessories statement,” says CFDA member Robert Lee Morris. “We have no choice but to take action. For the past eight years, major designers and the magazines have hardly shown any accessories.”

Leading jewelry designers like Barry Kieselstein-Cord, Pamela Picasso, and Morris are staging an accessories show in the Bryant Park tents during New York’s fall-fashion week in April. “We are trying to gain visibility,” says Morris. “We’re tired of being treated like the stepchildren of fashion, so we’re trying to raise awareness on our own.”

CONCUBINE PRODUCER CASHES IN

Critical acclaim, a couple of prestigious awards, and a Golden Globe have not made life easier at home for Hsu Feng, the producer of *Farewell My Concubine*. Tong Cunlin, Hsu’s husband of more than thirteen years, is from a very traditional Chinese family, close friends of Hsu say, and has never approved of his wife’s working. “He made her quit acting after they were married,” one friend says. But following the birth of two sons, Hsu’s husband—a prominent builder in Hong Kong—gave her seed money to produce movies. One of those films was *Concubine*. “Now he feels she has made a great success and should come back home,” the friend says. “She, of course, feels the exact opposite and is scheming to get permission to make her next movie.”

The next project Hsu would like to produce and star in—again with *Concubine* director Chen Kaige—is a film version of the book *Life and Death in Shanghai*, the memoir of a widow who lost her daughter and was imprisoned during the Cultural Revolution. But this time, Hsu may do some of her own bickering. On a recent trip to Las Vegas, her friends say, Hsu tried her hand at baccarat and won close to \$170,000.

need to use condoms. The two men asked adman Jerry Della Femina to find a corporate sponsor—maybe even a condom company—for the proposed ads. Of the four dailies, only the New York Times has agreed to run such an ad.

“All these celebrities go running around wearing red ribbons, but that won’t save a life,” says Koch. “Only condoms and clean needles will.”

BOOK NOTES FROM ALL OVER

GILDA TALKS: *Bunny, Bunny*, a book of quirky conversa-

tions between former *Saturday Night Live* writer Alan Zweibel and the late Gilda Radner, will be released in September by Villard. Zweibel says he decided to publish the dialogues based on the pair’s fourteen-year friendship to benefit Gilda’s Club, a nonprofit cancer organization. Zweibel created some of Radner’s most famous characters, including Roseanne Rosanna-Dana. Rob Reiner’s upcoming movie, *North*, is based on a screenplay by Zweibel.

THAT MEHTA MAGIC: Publishing is a small world. Gita Mehta’s novel *A River Sutra* will be published in paperback this summer by Vintage, which is headed by her husband, Sonny Mehta.

WOMEN WARRIORS: Many of the women at St. Martin’s Press are in an uproar over Jack Kammer’s forthcoming *Good Will Toward Men*. The book denounces male-bashing as well as feminism’s “sense of entitlement.” Employees were so distraught over the book that Kammer went to the St. Martin’s offices in December to discuss their objections. The book will be published on Valentine’s Day.



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OVER EASY: Koppel plays nice.

THE PRESS AND THE PRESIDENT

LARRY KING, SUSPENDED AND SOLICITOUS, thanked Bill Clinton for taking call in questions on the first anniversary of his inauguration. When Clinton went abroad, ABC's Ted Koppel and his *Nightline* cameras zoomed in on Clinton aboard Air Force One. Koppel marveled at Clinton's resilience: the sordid state troopers' tales, Whitewater, the death of the president's mother, and now the European summit. "You now have got to be the leader of the free world again. . . . How do you find the grit to do that?" Koppel asked. Not to worry. Sidney Blumenthal of *The New Yorker* passed on a reassuring word from his own private interview with the president. Clinton, "as he explained to me . . . , has gained a grasp of his office and its powers."

Ah, the payoffs of White House access, of "exclusive" video clips, of the Oval Office bon mot. The president's handlers continue to talk about harrowing press attacks and media feeding frenzies. Last month, David Gergen, Clinton's secretary of symbolism, complained of journalistic cannibalism. Is Washington indeed a town without pity where ruining the careers of public servants is a blood sport?

The fact is that the supposedly savage press corps has hardly stirred from its pose during the Reagan-Bush years, in which the mob was supplicant on bended

knee. That's a difficult position for savaging *anyone*. After the hand-wringing about how the editorial page of the *Wall Street Journal* (!) had hounded Clinton aide Vincent Foster and could have helped "drive" him to suicide, the *City Paper*, an irreverent Washington weekly, looked into local mortality statistics. The paper found that suicide rates for Washingtonians were less than half of what they were in the rest of the country.

Sycophancy may be a better word than *savagery*. Bobby Ray Inman's crybaby act was all about how badly he had been treated by columnist William Safire, but the admiral didn't mention his own buddy-buddy arrangements with a number of news organizations, including Safire's own *New York Times*. Reporters and editors who were on deadline could check facts and quotes with Inman to avoid disclosures that might involve national security. In practice, the admiral could supply his own spin to stories. "For all the talk of an adversarial press," says Jack Shafer, editor of the *City Paper*, "I just don't see it. If you look closely, it's Washington journalists inflating their own importance."

And some are more important than others. Since David Gergen's arrival, White House news managers have built a kind of class system that controls access to Clinton and information. Print and broadcast reporters are on the bottom rung. Days can go by without their phone calls' being

returned. At best, this caste is fed economy-class facts, McNuggets. The D.C. heavies—bureau chiefs and the columnists—get better treatment. They are courted in groups, like travelers on a package tour; the perks include first-class sit-down White House affairs. After one such luncheon, in which Hillary and Bill tried to sell health care, *New York Times* Washington bureau chief R. W. Apple Jr. wrote that the Clinton White House reminded him of the Kennedy Camelot years. The First Couple, he wrote, were positively "radiating enthusiasm."

At the top, of course, is the TV crowd, particularly the hosts of news programs and interview shows like *Nightline* and *Larry King Live*. The ever-amiable King is a special favorite. Network news shows, by contrast, have been downgraded. In the world according to Gergen, the White House controls its message on the feature-news formats, calculating that the hard-news shows will have to go along.

King was invited to the White House for the one-hour anniversary show, in part, because he doesn't demand answers to tough questions. But Clinton can also curry favor with King without offending. Larry is, after all, the king of the TV call-ins. He has no real competition.

Nightline presented another sort of opportunity . . . for ABC and for the Gergenized White House. Koppel had scored a real coup during the 1992 campaign when his crew followed Clinton during the final three days of the race ("72 Hours to Victory: Behind the Scenes With Bill Clinton"). Last month, the *Nightline* team doggedly followed the president during his European trip, making videogenic stops in Brussels, Prague, and Moscow. Koppel couldn't help crowing a bit about his exclusive coverage. David Gergen, as Koppel informed the *Nightline* audience, "told me this evening that more than 2,000 reporters will be covering this trip in all. We'll be among them. But the White House has granted us unique access so that we can show you how a foreign policy is developed." In short, Koppel was promising another fly-on-the-wall documentary—or, more grandly, presidential cinéma-vérité.

But the Gergen team also scored: Clinton got almost four hours of national news exposure over six nights. He appeared very presidential amid the trappings of summitry. Air Force One took him up and away from the crummy little details of Whitewater. Koppel was shrewd enough to listen in while the White House staff plot-

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ted photo ops and camera positions. "Every photo angle has been anticipated and choreographed," Koppel explained, unintentionally planting the idea with viewers that what he was being shown had been shaped by the White House. *The War Room*, the documentary that purports to show the behind-the-scenes operations of Clinton's campaign, triggers that same sense of being manipulated. You find yourself asking, How much is cinema, how much vérité?

Journalists like Blumenthal get neither good video nor hard information. These columnists normally work in the softer "Eyewitness to History" school of writing. Norman Sandler, who covered the Reagan and Bush White Houses for UPI, explains that the form usually begins on scene, as in "The president pounded his fist into his palm. 'Damn,' he said to me. 'I've made every document about [fill in name of the scandal] available. There's nothing to hide. . .'" Blumenthal's *New Yorker* articles seem particularly discursive. "Stamina is an intangible asset that few calculate in politics," he wrote last month, "but it is paramount for Clinton." Then comes the *NFL Today* cliché from the president: "I tell people around here all the time that if you just get up and dress and show up for the game, you're going to win some. . ."

Perhaps Blumenthal's wallpaper prose—one soothing word after another—is inherent in the "Letter From Washington" form. But it certainly hasn't earned the journalist any admirers among his colleagues. Last month, William F. Powers, magazine critic for the *Washington Post*, described Blumenthal as a "Clinton spokesman and booster" who lobs cream-puff articles. "Maybe the column should be renamed 'In the Tank,'" Powers concluded.

But no one seems to be getting much hard news. The best stuff is obtained offstage. In the Nixon era, Dan Rather and Tom Brokaw covered the White House, and they regularly won airtime and good exposure. Twenty years later, you'd be hard-pressed to name two network reporters covering the White House.

The proles have the thankless task of scrounging for news. Last month, James Warren, the *Chicago Tribune's* new Washington bureau chief, attended a state-of-the-Union briefing in the White House for twenty journalists. At the briefing, a *New York Times* reporter pressed for "color." Did Clinton make changes in the draft on a computer, or did he make them by hand? What did he wear to rehearse? Warren fantasized that the woman envisioned winning a Pulitzer "via a disclosure, say, that the president rehearsed while sporting an Anaheim Mighty Ducks cap or maybe wearing his underwear outside his pants."

Larry King sounds better every day. ■

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THE DEAL FROM HELL

PARAMOUNT'S TAKEOVER SPECTACLE

IF YOU'VE GOT A JOB, AND IT ISN'T WITH ONE of the three companies mixed up in the Paramount takeover, then the news in recent days has undoubtedly cheered you. The economy is finally moving forward without crutches. Car sales are up, home sales are up, machine-tool orders are up, durable-goods orders are up, personal income and spending are up... and on and on.

But if you are unlucky enough to be working for one of the companies mixed up in the psychodrama over who's going to wind up owning Paramount Communications—Viacom, Inc., or the QVC home-shopping network—then the good news about the economy is probably the last thing on your mind. That's because you probably don't know whether to laugh or cry at the ruinous spectacle that your bosses have been making of themselves in this hypercostly takeover fight—a fight that could wind up in a post-merger bloodbath of expense-cutting that wipes out your job.

"I don't know who I'll be working for in a couple of weeks' time—or whether I'll even have a job at all," says a top Paramount official who reports to the company's chairman, Martin Davis, on a daily basis. "It's pretty unnerving."

When this fight began this past September, the combatants sounded cocky, and none more so than the big cheese at Viacom, Sumner Redstone. Known as a shrewd deal-maker and a man with a knack for watching the dollar, Redstone told a friend as late as last month that he certainly wanted to win the struggle—but not at the expense of overpaying to acquire Paramount. The clear impression the friend got was that Redstone wouldn't mind bluffing his adversary, Barry Diller of QVC, into bidding up Paramount's price to some over-the-moon level, then folding his tent and letting Diller be stuck with the prize.

But if that was Redstone's strategy, he seems to have lost sight of it. Instead, he

has wound up haggling over the mega-buck equivalent of nickels and dimes—as, for that matter, has Diller, who has begun telling friends that his bid for Paramount had turned into "the deal from hell."

As of last week, both sides had submitted their absolute, ultimate, drop-dead final offers. Honest. Under the auction rules set up by the Paramount board, the bids are now to be followed by a two-week period during which Paramount stockholders, the ultimate owners of the company, are to decide

and people in search of power."

Ask the combatants and you'll be told that the goal in the fight has all along been to create what Ross Perot might describe as a "world-class" media company. Redstone has insisted that he'll achieve this by creating "synergies" out of the merger of a movie-and-publishing firm—Paramount—and his own television-programming and distribution outfit, Viacom.

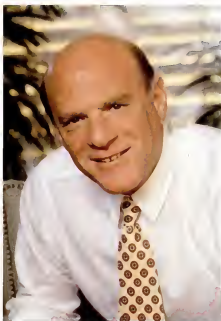
Davis of Paramount, who had originally embraced Viacom in a friendly merger deal

but was driven to consider a competing bid from QVC as a result of a Delaware court ruling, has gone about trying to build his company to world-class status no matter which side finally acquires it. Last autumn he announced plans to form a fifth broadcast network with Herb Siegel of Chris-Craft Industries, and he also took over the Macmillan, Inc., publishing firm. Unfortunately, it's not clear whether there's much market demand for a new broadcast network or more book publishing.

Meanwhile, there's Diller, who loathes

Davis and apparently no longer has much affection for Redstone—a man who was once like a godfather to him. Diller counters that synergy is just another word for "baloney," and that he wants to take over Paramount on a different rationale—that of the so-called information superhighway. This basically boils down to the notion that a cable or telephone wire will one day be able to carry virtually every kind of information imaginable into and out of the American home, giving companies that get into the game early a huge head start on what will prove to be the growth opportunity of the twenty-first century.

In fact, the evidence doesn't give much support to either Redstone's or Diller's claim. Redstone properly belittles QVC's overhyped assertion that it is a high-tech company on the cutting edge of interactivity; he claims that QVC is little more than a shop-at-home service with some know-how in the use of 800 numbers. But when you ask the Viacom chief for examples of the sort of synergy that would flow from



EYES ON THE PRIZE: Sumner Redstone and Barry Diller want Paramount. What for?

which offer they like best, and thus which side to tender their shares to.

How will they decide? With the balance of power being held by a small group of short-term-oriented arbitrageurs and stock traders, you can guess what the key criterion will be—not the long-term prospects of the merged corporation but which offer will immediately put the most money in shareholders' pockets.

Unfortunately, with the competing offers so close, by week's end neither side held near to the 50.1 percent of Paramount stock needed to declare victory. That raises the possibility—albeit a remote one—that the struggle may actually continue, and even launch a whole new round of bidding.

"This fight isn't about creating a company to make better products, or anything even remotely like that," says Richard M. Clurman, author of the definitive account of the Time Warner merger of 1989 (*To the End of Time*, Simon & Schuster), which eerily parallels the current struggle. "The whole thing is about money, ego,

his version of the future—featuring, as it does, a combined Viacom and Paramount—you get talk of starting up retail outlets in malls to sell tote bags and T-shirts. America needs this?

In the long run, there may indeed be “interactive” wires in every living room and den in the country, with megamedia conglomerates synergizing their way to a cornucopia of new products and profits. But as John Maynard Keynes once said, in the long run we’re all dead. In the meantime, evidence is mounting that the media men from midtown have lost sight of a basic fact: The bidding for Paramount has escalated steeply since last autumn.

In the weeks leading up to the start of the fight last September, Wall Street had been awarding Paramount a total market value of just over \$7 billion. But Viacom came out of the chute with an initial offer of \$1.2 billion more than the market price. Investment bankers justify such highball bids as a “control premium,” on the theory that owning all of a company is worth more than owning some of it. Yet by last week, that control premium had nearly tripled, with both Viacom and QVC now offering bids in the range of \$10-billion-plus each. Meanwhile, last week the company unexpectedly reported a \$40-million loss for the quarter ending in January.

Even the various corporate backers in this fight seem to have lost touch with reality. In the early stages of the fight, NYNEX, the New York regional Baby Bell telephone company, agreed to invest \$1.2-billion in Viacom to bolster its war chest. But it now turns out that NYNEX wasn’t nearly as rich as it thought. Three weeks ago, it reported a year-end-1993 loss of \$1.24 billion and announced plans to lay off 20 percent of its work force—nearly 17,000 people. Or consider BellSouth, another Baby Bell, which made a \$2-billion commitment to Viacom rival QVC in the fight, only to announce a year-end quarterly loss of \$276 million, along with plans to lay off 10,200 workers.

When I talked with the NYNEX people about whether the best use of their money was investment in a Wall Street takeover fight, I was told that diversification into businesses like cable TV and the movies was the future for the whole telecommunications industry—and that anyway, none of the funds came from rates charged to phone users.

Yet if history is any guide, there’s a good chance that when the dust in this deal finally settles, *everyone* will wish he’d never gotten involved—most especially the winning company, which will be burdened with billions of dollars of debt and no obvious way to pay for it except by selling off businesses and laying off workers. With the economy finally on the mend, that’s a fine way to begin the race down that information superhighway.




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HISTORY LESSON

CELLULOID ZEROS



Arbuckle: Code dependent.

HERE'S LOOKING AT YOU, kid." Bogart to Bergman, *Casablanca*, 1942. This line, arguably the most piquant in film history, was in fact uttered during the days of the reviled Hollywood Production Code.

Instituted in the mid-thirties by a weaselly bureaucrat named Will Hays, the Code was Filmland's pre-emptive whitewash following Fatty Arbuckle's sordid collapse and various sex/heroin/death scandals. (The Film Forum is currently dancing on the Code's grave with a festival called "Warner Bros. Before the Code.")

Hays's edict, which stood for nearly two decades, banned all the tongue-kissing, dope-smoking, and rye-swilling that America—before the Code and since—apparently demands in its filmic art.

But what price freedom?

"Part of the reason that thirties romantic comedies were so good was because

Hollywood *had* to write around so many subjects," says *New York's* David Denby. "Screenwriters were forced to

invent, which brought a great artistic boon."

Sure, no one's arguing for a return of jug-eared, homophobic, censorious ninnies, but modern Hollywood too often fails our First Amendment passions. Which bedroom scene is

sexier—Gable and Colbert with a blanket or Däfoe and Madonna with a candle? While studios flit from ice picks to 9-mms., would-be visionaries can only pray for lunch with Robert Altman.

In 1994, it's not Fatty who's on trial. ALEX WILLIAMS

BRIEF LIVES

Listening to the Sounds of Silence

AS A CHILD, LEAH HAGER COHEN WISHED SHE were deaf. She stuck pebbles in her ears and called them hearing aids. She turned down the sound on the television and tried to read lips. She began to fantasize that she'd be struck deaf or perhaps have a deaf baby—"anything," she says, "that would physically connect me to the deaf community. To be in the midst of that embrace—ah, how rich!"

Cohen lived her first seven years at Lexington School for the Deaf, in Jackson Heights, where her father was the director of child care (he's now the school superintendent) and her mother taught nursery school. Her just-published book, *Train Go Sorry* (Houghton Mifflin; \$22.95), chronicles a recent year in the life of the school.

Along the way, Cohen tells her own story and addresses such emotional and timely political issues as inclusion (in which the deaf attend public school with hearing children), the cochlear implant (a device that changes sound waves into electrical impulses) and the teaching of oralism versus manual signing. Cohen's own biases are plain: She is against anything that undermines the unique culture of the deaf and anything that gives the hearing further control over deaf people's lives.

Writing *Train Go Sorry* (the signed expression means connections missed, opportunities lost) gave Cohen a sense of closure. When she was a child, she says, "it never occurred to me that I *wasn't* part of that community. But when I came back as an adult, I realized that I never would be, not truly." To be sure, her way is greatly eased by her childhood connection to the Lexington School, her ability to sign, and the fact that her grandparents were deaf. Indeed, when Cohen visited Lexington the other day, students, teachers, and administrators hailed her as a conquering

hero—in language both spoken and signed.

Cohen, 26, is a petite woman, with thick, wavy hair and a preternaturally polite and gentle manner. Her writing is precise; she is an acute observer of details, of moods and subtle shifts in power. She has a talent for unusual juxtapositions: an "aspirin moon" rises; muscles grip in "a kind of mineral stillness."

A journalism instructor at Emerson College, in Boston, Cohen is now writing a novel that has nothing to do with deafness. "No," she says, smiling sweetly, "I'm done writing about that." Somehow, the pronouncement seems premature. ELIZABETH ROYCE



Author Cohen: Interpreting the politics of deafness.

Photographs: top, Movie Star News; bottom, Ken Collins.

FLESH WATCH

Gypsy It Ain't

BURNADETTE STAKE LEANS back, writhing, on the crimson-draped stage while her husband, a gentleman called Chris P. Singeon, gingerly places a stick of fire in her mouth. She swallows. (Later, Burnadette divulges her secret: "I leave my body when we dance, so I don't get scorched.")

The patrons, meanwhile, are rapt—for this is no mere strip joint where slack-jawed men ogle homogeneous blondes; rather, it's a theater of erotica combining Isherwood's Berlin, American burlesque, and *fin de siècle* performance art. "I want every girl who works here to be respected and celebrated for every quirk that makes her a beautiful individual," says Otter, the manager and featured stripper at Fallen Angels, a chicly dingy new basement club at 44½ Walker Street.

"I was kicked out of every other strip joint I ever worked, because I was too weird and creative," says Otter, who was born in Hollywood. Tonight, she's wearing a black evening gown smothered in paillettes, red heels, a red feather boa, and her cosmetically bonded fangs. "One of our dancers is a ballerina, and another teaches college philosophy," she says. A four-piece conga band, the Voodoo Saints, begins to thunder away. "This is the kind of place," Otter shouts above them, "where you won't be embarrassed dancing if one of your co-workers happens to show up!"

The crowd—downtowners à la mode, lesbian couples, and Chinatown locals—groans with pleasure at Raven, a belly dancer with finger cymbals, a lusty Mona Lisa smile, and hips that seem



Strip search: Felicia Blue onstage at Fallen Angels.

to defy the laws of skeletal mechanics. ("Bring on the golden calf!" a voice hollers from the mark.) Next is Jessica Rabbit, who may well have slinked out of a Vargas painting. With her Titian hair flying and Hendrix's "Foxy Lady" blaring, Jessica swings a pink velvet cape over her head like a bacchanalian

princess.

Is Fallen Angels a logical development in our illogical passion for disrobing . . . or a great big joke for imaginative women who like to get naked? Either way, it leaves not a hint of the sorrow felt after a sojourn at Stringfellow's.

NANCY JO SALAS

ART BEAT

HELLO, OLD PAINT

ONLY LAST SPRING, THE Whitney Biennial, as good a barometer of contemporary art trends as any, had some people believing that painting was dead. But this month, some 80 New York galleries are exhibiting paintings—from the floral (Robert Zakanitch at Jason McCoy) to the galactic (Paterson Ewen at Paolo Baldacci) to the ephemeral (Stephen Mueller at Annina Nosei). Even the departed have resurfaced (Mark Rothko at Pace, Alice

Neel at Robert Miller, Elaine de Kooning at Fischbach). Is it the gloomy weather? Has installation art had its run? Or are galleries already squinting toward the next Biennial, whose curator, Klaus Kertess, is known to be partial to painting?

"I'm not sure whether there's a new interest in painting or a collapse in everything else," says *Village Voice* art critic Peter Schjeldahl. "There is something going on, though, which I'm as confused about as anyone." It may be

that painting seems stronger because it's no longer divided into camps, suggests Phyllis Tuchman, the curator, writer, and former vice-president of the International Association of Art Critics. "Abstract and representational painting," she says, "are on equal footing these days; before, they were very competitive. Now you can do both simultaneously, like Gerhard Richter. And I think installation and other anti-art forms have finally run their course. It was bad enough to have lived through it in the seventies."

One thing seems certain: Painting will get plenty of wall space in the 1995 Whitney Biennial.



"There's a greater willingness to look at painting than there has been for a while," says Kertess. And, as a former dealer—his Bykert Gallery launched the careers of Brice Marden, Chuck Close, and others—Kertess knows that painting's popularity has always been cyclical: "There are times when people feel that painting is obsolete—that it has too much historical weight."

Jerry Saltz, the author and *Art in America* critic, claims that painting, technically speaking, can't really ever come back. "People are always talking about the return of painting," he says.

"The reason it can never come back is that it never left." EDITH NEUHAL



Works by Robert Zakanitch (above) and Lynda Benglis.

The Day Fame Came to the People

ON FEBRUARY 23, AT Cooper Union, six people will achieve fame. Not the fifteen-minute kind, though, for this fame has long roots. Grass roots. City Lore, an organization that celebrates the weavers of New York's cultural fabric, will induct these six into its People's Hall of Fame (call 529-1955 for tickets). Here's a quick look at this year's choices:

SID BECKERMAN

What he is: Revered player and teacher of klezmer, the high-spirited dance music invented by Eastern European Jews.

Age: Confidential (estimate: 68).

First memory of music: "My father playing the saxophone, the clarinet. I would blow now and then, but I never took to it seriously until my mid-teens."

The kingpins of klezmer: Sid's father, Sam "Shloimke" Beckerman; Dave Tarras; and Naftule Brandwein.

What he feels when playing: "What do I feel? I say, 'Jecz [puts hands around an imaginary clarinet], this sounds good.'"

LILLIE MAE BUTLER, 79

What she does: Sings old-time gospel music, accompanying herself on electric guitar, at Brooklyn's Greater Free Gift Baptist Church and at area concerts.

Birthplace: Ninety Six, South Carolina.

Childhood: "My mother passed away when I was small. I picked cotton many years. Sunday was the day of rest—that was the day we went to church."

Legacy: Since moving to New York in 1944, Lillie Mae

has bestowed the gospel tradition on three generations of Butlers, including her son Robert, a Pentecostal minister, one of eight surviving children.

BOB WILSON, 60

What he is: Head of the New York Metro Quilters, whose quilts commemorating AIDS victims are incorporated into the huge Names Project quilt, started by **CLEVE JONES** (also an inductee).



Reason for involvement: "I wanted to make a quilt for Miguel—we were the first gays to get married. He was diagnosed in October 1985. By January, he was dead."

What the quilts mean: "They're memorials, not headstones. You look at the quilts and you can tell what the person thought. I'm working on a quilt for my best friend now. He and I were diagnosed

about the same time."

His health: "I lost most of my sight last April, but the Jewish Guild for the Blind is teaching me sewing by feeling. Usually, from kids, the first question is 'When are you going to die?' I say, 'I'm too busy making quilts.'"

JUAN GUTIÉRREZ, 42

What he is: Founder and leader of Los Pleneros de la 21, a ten-year-old musical group that has revitalized

Puerto Rican *plena* and *bomba*.

Meaning of name: *Pleneros* are those who perform the *plena*, a pillar of salsa music; 21 refers to bus stop No. 21 in Santurce, the business district of Puerto Rico.



Grass-roots fame: Quilter Bob Wilson, the Chinatown History Museum's Fay Chew Matsuda, gospel legend Lillie Mae Butler.

A brief history of *bomba* and *plena*:

Developed by Africans in Puerto Rico, *bomba* is call-and-response singing and dancing backed by drums. The more contemporary *plena* adds the *pandereta* (tambourine), *cuatro* (ten-string guitar), and *güiro* (gourd).

Why he went back to his roots: "You don't hear *plenas* or *bombas* on the radio. Even in the Puerto Rican community, people are ignorant about it."

KOOL DJ HERC (né Clive Campbell), 38

What he is: Godfather of hip-hop music.

What he did: Threw countless dance parties at a Sedgwick Avenue recreation center, beginning in the early seventies. Herc (short for Hercules, his basketball nickname) is credited with many innovations: using two turntables simultaneously to play extended breaks from records; introducing Jamaican "toastin'" to New York; coining the term *b-boys* (for break-dancers).

Family involvement: "My dad had a station wagon—that's what helped me get around. My moms used to be in the rec center's kitchen, serving sodas and franks. My sister and her friends were at the door."

THE CHINATOWN HISTORY MUSEUM

Founded: 1980

Location: 70 Mulberry Street, site of former P.S. 23; 23,000 visitors annually.

Focus: Encouraging preservation of the Chinese-American experience. "There was a concern that the

history of the community had not been documented," says executive director Fay Chew Matsuda. One exhibit, for instance, advised people how to care for their family artifacts.

Serendipity: While collecting material for an exhibit on Cantonese opera, Matsuda found a bit of her own family history: Her father, a Chinatown restaurant owner, turned up in a photograph of opera-club members.

EILEEN CLARKE

JILSANDER
N° 4



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H LINE O T

THE TOPS IN TOWN THIS WEEK

BY RICHARD DAVID STORY



blends based on Cabernet and Merlot are these three elegant and well-balanced reds—1991 Claret of Steltzner (\$13), 1990 Reserve Alexandre of Geyser Peak (\$13), and 1990 Lyeth (\$15).

RECORDINGS

Entering Marion. John Forster: Fans of Tom Lehrer and his marvelous satirical songs should be equally entranced by musician John Forster, whose new album, *Entering Marion*, is just out from Philo Records. Forster, who got his education at Harvard's Hasty Pudding Club, has become a regular performer at Eighty Eight's downtown. Audiences there can sing along to such songs as "Way Down Deep (You're Shallow)" and "Corpendent With You." Now try it at home.



stewed clams in Montilla wine, stuffed red peppers, salt cod with leek and potato, white-bean seafood salad, and heady olive boodle. Dip a spoon into citrus-fruit soup with blood-orange sorbet or port-wine parfait with fruits.

MOVIES

We fell in love with Mary Steenburgen nearly fifteen years ago when she played Mrs. Melvin and did that crazy, deliciously mad little jig in *Melvin and Howard*. Then, poof! What happened? She pretty much disappeared in a string of

comedies by David Ives. Chimpanzees type *Hamlet*, Philip Glass booms broad, and a woman learns self-esteem—through nineties Esperanto. See it this week, before it leaves *Primary Stages* (and the plushiest, most elegant seats in town).

TELEVISION

And the nominees are . . . : You may just want to sleep right through the alarm, considering this year's crop of potential nominees. But for those who can't wait another minute to find out whether Anthony Hopkins gets the nod for *Shadowlands* or—ZZZZZ—*The Remains of the Day*, the list of Oscar nominees will be announced live from L.A. on February 9.



BOOKS

The Hollywood Special. Bob Willoughby: *Sophia and Elvis? Together?* *Lesmen Willoughby isn't as well known as a lot of Hollywood paparazzi, but he was behind the set with some of the biggest names in Hollywood: a very young Natalie Wood; Liz and Monty after the wreck.* (TokaraJima Books; \$29.95.)

The all-star Valentine's Day "Words of Love" reading in Park Slope is pretty much what it sounds like—writers reading what they've written about love. Scheduled to take the Montauk Club podium starting at 8 P.M. are Michael Cunningham, Mary Morris, Amy Bloom, Fae Myenne Ng, Luc Sante, Jeffrey Eugenides, Paul Auster, Bob Shacochis, Benjamin Cheever, Colin Harrison, Kathryn Harrison, and others. Tickets for the reading, which will benefit the literacy program of the Brooklyn Public Library, are \$5 in advance and \$7.50 the night of the reading. Call 718-783-3075.



Paul Manangement

TASTINGS

Among the appealing and ready-to-drink California

VIDEOS

The Incredible Story of Dogs (\$59.95): This terribly eccentric five-hour series on the dog is an Anglo-American production. For dog lovers there are tips on breeding; a look at the queen and her unexplainable attachment to corbie; the last word on the hairless Chinese crested corbie; and everything you ever wanted to know (and didn't even know you needed to know) on why the Jack Russell is suddenly the terror of our times.



Joe Currello

ASK GAEL

Is grazing making a comeback? Did it ever go away? When your crowd's in the mood for "a taste or three," book a table up front at Solera for tapas. Our grazers love the fried calamari,

unmemorable roles and best-forgotten movies. Up until now. In *What's Eating Gilbert Grape*, Steenburgen's a dream—a daffy, all-American housewife with a few loose valves and a thing for the local delivery boy. In *Philadelphia*, she plays a litigious Lady Macbeth.

THEATER

In this sad-sack season, the only theater worth your time hides off—sometimes way, way off—Broadway. The wordplay's the thing in *All in the Timing*, a slate of six one-act puzzles

SHOPPING

Collectors of Broadwayabilia have a tough time finding anything new these days, which may explain why a lot of them are in hot pursuit of stuff from *The Red Shoes*. Among the available booty: posters at the Triton Gallery from the Julie Styne-Lar Lubovitch-Stanley Dohen musical. A three-and-a-half-by-seven-foot poster is \$25; at 323 West 45th Street.



Paul Manangement



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HOLY WAR



Ego. Ambition. Fanaticism. As the Lubavitcher rebbe—the Messiah to many—lies grievously ill, the faithful fight over the future

BY CRAIG HOROWITZ



THE REBBE, SEATED ON THE BALCONY AT 770 EASTERN PARKWAY AFTER HIS STROKE. ON THE FAR LEFT IS RABBI YEHUDA KRINSKY; ON THE FAR RIGHT, RABBI LEIB GRONER.

AS A BLEAK SUNDAY AFTERNOON IN Crown Heights slipped away, the high-pitched sounds of a clarinet filled the first hour of darkness with the exuberant, irresistibly rhythmic melody of a Jewish folk song. The musician, a bearded man whose face was hidden in the shadows, played almost defiantly, as if his music alone could transform the cold and damp January night. He played for the hundreds of people who had gathered in front of 770 Eastern Parkway, the redbrick, *faux*-Tudor headquarters of the Lubavitch Hasidim. Bundled up and huddled together in a circle, they had come not only from the streets of Brooklyn but from Montreal, from Sydney, from Cleveland, and from at least a half-dozen other cities around the world. They had come to witness the marriage of two young Hasids: Zalman, 24, a bulky, pleasant-looking man with a bushy brown beard, and Chanie, 21, a dark-eyed, dark-haired beauty.

When the ceremony began at 5:30, the scene was dreamlike, almost mysti-

Chris Brown/Sala



ZALMAN AND CHANIE AT THE MOMENT THEY WERE PRONOUNCED MAN AND WIFE.

cal. There was darkness except for two small spotlights that illuminated the bride and groom. Steam rose in great puffs from the shiny, wet streets. The mothers and grandmothers held flickering candles. Hundreds of bearded men in identical black hats and black coats encircled the young couple, closer and closer, always moving forward. Then the rabbi pierced the silence with the exotic sounds of his Hebrew singing, and the next 30 minutes were an intricate combination of Jewish law, Hasidic ritual, and Lubavitch tradition. This was not a wedding where the bride and groom wrote their own vows or indulged any other creative urges. Every move was carefully choreographed, every utterance perfectly scripted, every nuance layered with the accumulated meaning of thousands of years.

The ceremony was outside, despite the weather, because tradition dictates that a man and a woman should be united under the heavens and multiply like the stars. When Zalman and Chanie—who had “dated” for about four weeks, the average in their community—were officially pronounced man and wife, the night was suddenly filled with clapping and clarinet music. The celebration would last into the early hours of Monday morning at Oholei Torah (“tents of Torah”), a huge stone Jewish center just down the street from 770.

Since the laws of modesty prohibit men and women from dancing together in public, there was one ballroom for the women and another for the men—each room with its own five-piece band. But the men and

women didn't really seem as though they belonged together anyway. Attractive, fully made-up, and fashionably dressed, the women would easily have fit in anywhere. The men looked like their poor, long-lost relatives from Eastern Europe. The music began with a catchy tune called “Yasis Alayich” (“God should be happy with the Jews as a groom is happy with his bride”) but quickly turned into one continuous, thumping song, as loud and repetitive as any rock or hip-hop played in the clubs. Virtually every man in the room rose to dance: old men with long beards, teens with patchy facial hair, and paunchy middle-aged husbands wearing their kاپotes, the traditional three-quarter-length silk robes that married Hasidic men wear on special occasions. They spun in circles and kicked their legs in the air. They clapped their hands, shook their fists, stomped their feet, and banged bodies with the intensity of NFL teammates trying to psych one another up during a big game. This was pure physical passion. They danced and celebrated with such unbridled joy and raw emotion that I felt embarrassed to be watching.

BUT THE EXPLOSION OF HAPPINESS was evanescent. For on this night when hundreds of Lubavitchers had come out to celebrate what's most important to them—Halakhah (Jewish law), marriage, family, and Jewish values—there were still reminders that the community is embroiled in a crisis.

High over the dais hung a large portrait of Rabbi Menachem Mendel Schneerson, the seventh leader of the worldwide Lubavitch movement. Spiritual lodestar, teacher, and father figure to hundreds of thousands of Lubavitcher Hasidim around the globe, Schneerson has also served as a kind of spiritual conscience for thousands outside the Hasidic community. Known simply as the rebbe, a dynastic title given to the head of a Hasidic sect, Schneerson had a debilitating stroke nearly two years ago. By itself, this has weighed heavily on every Lubavitcher. When the men at the wedding finally took a break from dancing and the groom's father stood up to make several toasts, the first person he mentioned was the rebbe, and the first thing he asked everyone to pray for was the rebbe's health. But Schneerson's illness has done more than leave a gaping hole in the leadership of his movement and in the hearts of all its members.

While the 92-year-old rebbe lies stricken, unable to speak and paralyzed on his right side, an ugly, divisive free-for-all has been raging among several of the rabbis closest to him, and various factions in the community. Though this holy war has been portrayed in the Jewish press as a classic power struggle, a battle over control of the influential Lubavitch empire, it is far more complex than that. This is a tale of human frailties with Old Testament dimensions. There is ego, envy, revenge, ambition, greed, and fanaticism. So many charges have been slung back and forth that it is hard to keep track of them, let alone evaluate their merits. Among the most outrageous are office

bugging, intimidation of doctors, and, most serious of all, mistreatment of the rebbe by some of those around him. Several prominent doctors have even charged that he was a virtual prisoner in his room at 770.

The strife swirling around the rebbe is particularly odious given that Schneerson is the most prominent Jewish religious leader in the world. Before the illness, he could alter the course of Israeli politics with a few simple sentences, although he's never set foot in the Jewish state. Almost every candidate who's run for a major political office in New York over the past several decades has traveled to Brooklyn seeking his approval. He has captured the imagination of people as diverse as Ron Perelman and Elie Wiesel. In national politics, the rebbe has spoken out on the issues of a moment of silence in schools and the public display of religious symbols. Not only are Chanukah menorahs now lighted in the centers of New York, Washington, Paris, and Melbourne, but because of the rebbe's brash brand of Judaism a menorah was lighted in space during the last shuttle mission.

But by far his most significant accomplishment has been to take a tiny, 200-year-old Hasidic sect from the town of Lubavitch in Belarus (Hasidic sects are generally named for their town of origin) and turn it into a global movement. Today, his 3,000 *shluchim*—the young emissaries who leave Brooklyn to set up outreach centers wherever the rebbe says there's a Jewish soul in need—run nearly 1,600 religious and social-service facilities from Tunisia to Tasmania.

His father-in-law, Rabbi Yosef Yitzchak Schneerson, the sixth rebbe, fled Europe in 1940 and arrived in Crown Heights with a tiny, battered band of followers. But it was Menachem Mendel who worked relentlessly to build and broaden the movement when he was anointed rebbe in 1951, one year after his father-in-law's death. The Lubavitch publishing division is now the largest distributor of Jewish books in the world, and with the use of phones, faxes, satellites, and the Internet, the message goes out 24 hours a day. The movement now claims more than 250,000 followers, and the annual budget of Chabad Lubavitch (the sect's official name; *Chabad* is an acronym of the Hebrew words *chochma*, *bina*, and *da'at*, or wisdom, understanding, and knowledge) has been estimated to be as much as half a billion dollars.

Given the size, scope, and power of Lubavitch, the bedside battle that is raging around the rebbe has to be viewed in terms of succession. Since the rebbe and his wife, Chaya Moussia, who died in 1988, didn't produce any children during their 59-year marriage, there is no natural heir. Should the rebbe die, which is literally unthinkable for most Lubavitchers, the issue of who will step up to replace him is immensely complicated. Though one of his aides could conceivably end up running the "business" of Chabad Lubavitch, the question of who should become the next rebbe, the avatar for Lubavitchers of all that is in the Torah and the Talmud, of all that is Jewish, is another matter entirely.

"We are a family that is extremely disturbed and frustrated right now," says Rabbi Abraham Shemtov, a powerful Lubavitch official who serves as an emissary to Washington. "The state of the family has deteriorated; it's exhausted and pained, and it affects all of us. But you don't have to be a Hasid and know anything about Lubavitch to know how sensitive an issue this is."

IN FACT, IT IS AN issue so sensitive and surrounded by so much secrecy and intrigue that the usually friendly, warm, and open Lubavitchers, who are always ready to discuss and debate virtually any subject, often became uncharacteristically quiet whenever the controversy was mentioned. Some members of the community agreed to talk about it only outside Crown Heights, where no one would see them. Others, who chose to talk in the neighborhood, were constantly looking over their shoulders. One coffee-shop conversation ended abruptly when another person sat down at a booth believed to be within earshot. Even the doctors, who are generally circumspect when it comes to their patients anyway, were not just evasive but paranoid as well.

One of the rebbe's cardiologists warned me to be very careful about how I charac-

terized certain people—not for my benefit but for theirs. "Hundreds, if not more, angry Hasidim could physically gang up on a person. You're not dealing with wicked people but people who are very devoted to the rebbe and very headstrong in their ideas. When someone doesn't agree with them, they don't bend, and this leads to problems."

At the root of the bitter internecine battle is one central, overriding issue, and that is the quality and the extent of the medical care that the rebbe has received. Has he gotten the best available treatment? Or was he allowed, as has been stated by doctors Neil Resnick and Jonathan Leiff, to lie in a "vegetative state" for sixteen months? Were all avenues of care explored? Was he denied sufficient physical therapy? Or was it simply, as Dr. Eli Rosen, the rebbe's internist, has claimed, that the "limiting factor throughout was



THE REBBE LEADS A READING OF THE TORAH.

ter the rebbe himself"? And why hasn't he appeared more frequently with his congregation? Why hasn't a single wheelchair ramp been built at 770? And when all is said and said again, who has been making the critical decisions?

An international rabbinic council convened last summer to investigate the rebbe's care determined after four frustrating months that an independent medical coordinator was needed. But while Dr. Yitzchak Kupfer, a critical-care specialist from Maimonides Hospital, currently holds the post, the two key figures in the decision-making process and the fight for

CONTROVERSY There is one overriding issue—the quality of medical care the rebbe has received.

DEVOTION

Every Lubavitcher believes, as a fundamental part of his faith, that the rebbe is the Messiah.

control have always been Rabbi Leib Groner and Rabbi Yehuda Krinsky. Groner has worked for the rebbe as a secretary for more than 40 years, and Krinsky has been at the rebbe's side as an official spokesman for more than 35. Both men have their supporters within Lubavitch, but most of the community is more confused than committed to either rabbi. The doctors have split along party lines: Whether they back Krinsky or Groner largely depends on which man brought them to the case.

As much as anything else, perhaps, the infighting has been a great clash of style and sensibility. Krinsky is elegant, soft-spoken, and urbane. With his well-tailored clothes and his naturally trim white beard, he doesn't look like a typical Hasid. He has a sweet smile and is self-effacing to a fault. He has always been one of the rebbe's fair-haired boys, and he serves as an officer on the board of Agudas Chassidei Chabad, the umbrella organization for all Lubavitch activities. By contrast, Groner—charismatic, strong-willed, imaginative, and opinionated—has always been something of an outsider. Never officially appointed to any position of real power by the rebbe, he seemed to stay a member of the inner circle by the sheer force of determination. And many within the movement, including people who have spent months inside the rebbe's sickroom, believe that Groner saw the crisis as an opportunity to elevate his position.

"For a long time, Rabbi Groner's job was simply to bring letters to the rebbe from people who wanted blessings for something or wanted the rebbe's advice," says a longtime member of the rebbe's staff. "But since the rebbe's been sick, Groner's be-

come more than a letter carrier; he's become a personality, and he likes it. He's now got a stage. Many of the doctors want to treat the rebbe because of who he is. And they want to be in good with Rabbi Groner so they're kept on the case."

Rabbi Groner declined several requests for an interview. He did relay a message to me that he feels his position has been well represented in statements made by Dr. Rosen. "It should be clear that the rebbe got the very best in care," Rosen recently told a community gathering.

THE PRESSURE ON THOSE INVOLVED in the rebbe's care is enormous. Doctors claim to have been harassed, and they maintain it is difficult, if not impossible, to be candid with those around the rebbe when a prognosis is not what they want to hear. Rosen withdrew from the medical team for several months because of what he called "acts of terrorism" against the doctors. He has charged that he received abusive phone calls in the middle of the night; that ambulance drivers came to his house at 4 A.M. saying they'd received a call that his son was ill; and that he discovered listening devices in the doctors' conference room. Dr. Ira Weiss, a cardiologist from Evanston, Illinois, who has taken care of the rebbe since he suffered a heart attack in 1977, supports Rosen's charges. "I was once sitting with him at a gathering where he was directly confronted and I was shocked. Dr. Rosen felt a daily sense of threat from letters and direct confrontations in the street."

For those on the inside, like Groner, the stress of sleepless nights, separation from family, no time off, and what has been described as the "dungeonlike" atmosphere in the rebbe's room has clearly taken its toll. Emotions run so high among the factions in the community that Groner has been under intermittent police protection.

"Any sincere and intelligent person should have realized that in order to retain his sanity and survive intact, and to care for the rebbe, he needed to share the burden with his colleagues and get the

proper help," says Rabbi Shermlov. "This is where Rabbi Groner may have stumbled. Now, I can't even blame him for it, because I don't think he's in a frame of mind to see it and understand it. He's no longer capable of seeing it sanely."

When it comes to someone of the rebbe's stature, nothing is ever clear-cut, a fact exacerbated in this case by the element of religious fundamentalism. The rift among the leadership becomes far more profound when it is viewed within the context of what the rebbe means to a Lubavitcher. He is not simply their omniscient leader. If it were this basic, one could reasonably expect his followers to be depressed over his illness but nevertheless recognize the reality that he is a very old man. Every Lubavitcher believes, however, as a fundamental part of his faith, that the rebbe is *Moshiach* (the Messiah). They have no doubt that he is the redeemer that Jews have been praying for and anticipating for thousands of years. "If the rebbe's not *Moshiach*," says Rabbi Manis Friedman, one of the young stars of the movement who runs a Chabad study center for women in Minneapolis, "then we've got to start all over again, and that's going to be a long haul."

So if one believes that inside a twenty-by-fifteen-foot room at 770 Eastern Parkway, with its metal bookshelves, its small tape recorder to play Jewish music, and its wooden floors that haven't been scraped in more than eight years, lies the man who is going to save humanity from itself, access and control take on another whole dimension. This is a channel to power unlike any other.

ACCORDING TO THE THIRTEEN principles of Faith compiled by the twelfth-century philosopher Maimonides, the coming of the Messiah is one of the central beliefs of Judaism. But for most Jews, even the Orthodox, this has always been more or less an abstract idea. Not so for the Lubavitchers. According to Scripture, when he comes, the Messiah will bring world peace, rebuild the Temple in Jerusalem, and gather all Jews in Israel. The Talmud (the vast body of Jewish law and commentary compiled between the first and fifth centuries) says that there is one candidate, one potential redeemer, in every generation, and he will be a "regular" person of extraordinary moral vision who is a descendant of the House of David. It is this description that Lubavitchers point to when making their case for Schneerson.

MAYOR RUDOLPH GIULIANI WITH RABBI SHMUEL BUTMAN.



And clearly one of the reasons the current crisis got so out of hand is this messianic fervor surrounding the rebbe.

Even though it is written, for example, that the Messiah will be sick, that he will be inflicted with the pain and suffering of his people, there are apparently those in Lubavitch who doubt either their own faith or that of their fellow Hasidim—and it is in part because of this that the rebbe has not appeared more often in public since his stroke. "Rabbi Groner told me in person, directly, that he believes that the rebbe should not be allowed in public," Dr. Jonathan Lieff, a Boston-based specialist in geriatric care, told a conference on the rebbe's condition recently, "because he would be an embarrassment to the Hasidim, and that he is trying to shelter the rebbe from this embarrassment of being seen." Lieff went on to say that "the imprisonment of him [the rebbe] in this darkened, depressing room is hurting him. That is not allowing him to be the rebbe. So in essence, Rabbi Groner has taken over and is running the community, and I believe in a way that is not in keeping with what the rebbe would want."

THE CRISIS BEGAN IN MARCH 1992, during one of the rebbe's bi-weekly visits to the tomb of his father-in-law. He would often spend hours there "communicating" with the previous rebbe, and return to his congregation with some new insight to share. (It was upon his return from one of these trips in August 1991 that a car in his motorcade accidentally struck and killed 7-year-old Gavin Cato, sparking three days of rioting in Crown Heights.) While at Old Montefiore Cemetery in Queens—the only place the rebbe traveled to in more than 40 years that he's lived in Crown Heights (besides a single trip to the Catskills in 1957)—he suffered the massive stroke that continues to tear the community apart.

From the earliest days of the rebbe's illness, Krinsky—who has extensive contacts because of his work on behalf of Lubavitch around the world—has advocated aggressive therapy and rehabilitation, continually seeking out doctors capable of administering the latest techniques. He has also urged that the rebbe be allowed to regain his humanity by returning, as much as possible, to his normal daily routine. "It has been heart-wrenching for me to see the rebbe suffer on a daily and an hourly basis," says Krinsky, who was 12 when he first met the rebbe. "I'm not convinced, however, that the rebbe feels the suffering the way others would. He doesn't complain." But Krinsky's critical failing has been his weakness as a leader—he has been unable, month after month, to change what he saw as a disastrous situation.

Groner has spent his career stuck behind a desk in 770 and can't compete with Krinsky's contacts, and this has been a



KINGSTON AVENUE, THE MAIN SHOPPING STREET IN CROWN HEIGHTS.

key source of conflict. "When Rabbi Krinsky comes in with a good idea, friction arises when Rabbi Groner hasn't," says Dr. Ira Weiss. "This leads to one jumping the other. It doesn't mean Rabbi Groner's not willing to seek more therapy for the rebbe, but they've had a difference of opinion."

Groner, however, has been far more adept at pushing his agenda. From the outset, he has advocated a more cautious, tempered approach, and he has been accused by a number of the doctors of blocking serious efforts at physical therapy. Groner has maintained, with the support of several physicians, that the rebbe himself didn't want therapy. But Dr. Marian Rabinovitz, a specialist in geriatric rehabilitation from Israel, resigned because he couldn't tolerate Groner's constant interference.

Today, however, despite several recent dangerous episodes—including a November bout with pneumonia—the rebbe is quite strong for someone his age and has managed on several occasions to sustain physical therapy for several hours. "His condition is constantly changing," says Krinsky, "sometimes for the better, sometimes not. But we were told to expect this." There is a good possibility that the rebbe will soon have eye surgery for cataracts, which have practically destroyed his eyesight. And Krinsky has also finally succeeded in his struggle to have a more accommodating space built for the rebbe at 770.

"I see it [the battle] not so much as Groner versus Krinsky but as Lubavitch's past versus Lubavitch's future," says Israeli writer Yori Yanover, who, along with Na-



BELIEVERS CELEBRATING AT A MESSIAH RALLY AT 770.

David Ish-Shalom, has written a book about Lubavitch called *Dancing and Crying* that was just published in Israel and will be out here soon. "Lubavitch is the most dramatic thing that's happened in religious Judaism since the Holocaust. Great minds around the world have been attracted to the movement. But there is another side to it as well. The package includes all those peasants brought along from Belarus. These people are in it for the miracles; for the seduction of the supernatural—all that stuff that is really contemptible to most Lubavitchers. It is a legacy of the past, and Groner really stands for that."

THERE'S AN OLD AND OFTEN-TOOLD story about the Jewish philosopher and scholar Hillel. Someone once challenged him to "teach me the Torah while I stand on one leg." Hillel responded by saying, "That which is hateful to you, do not do unto others. The rest is commentary." For a Hasid, it's a little more complicated. Hasidic Judaism has its roots in the first half of the eighteenth century. Founded by the Baal Shem Tov, it was a populist movement that grew from the bottom up.

Always centered on a charismatic *tzaddik* (righteous man), Hasidism was a kind of protest against the elitism that was practiced by the Eastern European rabbis of the day. Serious study of the Talmud was restricted to the intellectual class, and

it had become a rather dry, unemotional pursuit. The teaching of Hasidism, at the risk of oversimplification, put the joy back into Judaism. There was a buoyance and an enthusiasm, and there was an emphasis on an almost physical celebration of the religion. Singing and dancing were not just encouraged, they became an integral part of the rituals. This brightness and optimism, along with the intense study of mysticism, held obvious appeal for the heavily persecuted Jews of Russia and the Ukraine. The Lubavitch sect was founded by Schneur Zalman, who wrote the Tanya (loosely translated, "instruction"), which is still considered a seminal work by all Hasidim. Schneur Zalman's teaching focused on devoting both the mind and the emotions—Chabad—to the pursuit of spirituality.

There are 613 commandments of Jewish observance. The three critical areas that most clearly separate the orthodox from less religious Jews are: *Shabbat*, which is the Sabbath observance; *kashruth*, the dietary laws; and *taharat hamishpacha*, the laws of family and sexual relations. (No, married Lubavitchers do not have sex through a hole in a sheet. The only restriction is that a husband and wife cannot sleep together while she is menstruating and for seven days afterwards.) In addition to these fundamental commandments, a Lubavitcher adheres to hundreds of Hasidic rituals and traditions. For most outsiders, it is difficult to understand how people who live in late-twentieth-century New York, who

get up every morning and go to work at serious jobs, and who possess an obvious intelligence and curiosity can adhere completely to this kind of life. Yet over and over again, Lubavitchers say that following the rules is not a burden.

"It's not limiting or restricting for me to say to someone, 'We'll have dinner as long as it's in a kosher restaurant,'" says Esther Mendelbaum (a pseudonym), an attractive if slightly bohemian woman in her early forties who looks as if she should live on the Upper West Side. "And if there isn't a kosher restaurant around, so we won't have dinner; we'll just sit and talk. Nor is it restricting for my husband [a systems analyst] to say in business, 'You can call me up until 2:30 on Friday; after that, it doesn't matter what happens. Your computer can blow up. I'm just not available, even if it means losing a contract.' That's not limiting. There's always a point at which I know what the most important thing in my life is. And it's not this dinner or that contract."

Mendelbaum's house in Crown Heights has one piano, three computers, and ten children who range in age from 3 to 23. Like most of the other Hasids in Crown Heights, she owns a VCR but no television. The VCR is used with a monitor to play tapes of the rebbe's speeches and the occasional documentary. Unlike most Hasids, however, she and her family read novels, and she goes to the movies. The last film she saw was *The Piano*.

Mendelbaum, who has blonde hair, red

nails, and very white skin, feels about the rebbe, as do all Lubavitchers, the way a child feels about a parent. Sitting in her book-filled living room with her feet curled up under her in a wing-back chair, she talks about his illness while cradling her 3-year-old daughter, who has just wandered in from a nap. "Whatever I am today and whatever I'm doing today is due in large part to the rebbe's guidance. He has addressed the responsibility of his Hasidim to have a certain effect on the world through outreach," she says, pointing out the thing that makes Lubavitch unique among the Orthodox. "That hasn't changed because of the controversy. If anything, it's intensified. I know what the rebbe's always wanted; that's always been clear."

Like most Lubavitchers, Mendelbaum has not taken sides in the conflict at 770. "It's terribly painful. I'm appalled that it's getting to my children, that they hear things at school and in shul. I think it's dangerous, and I won't allow discussion about it at home. It simply hurts to see it happening."

FOR MOST NEW YORKERS, HASIDIC Jews are little more than a benign curiosity, those strangely dressed and frequently unpleasant people one runs into in the diamond district or at 47th Street Photo. To most Jews, however, the mere mention of Hasidim invariably sparks a swift reaction. Some secular Jews feel warmly toward the Hasids (*Hasid* means "pious one") for nostalgic reasons. Others, who feel guilty about their own assimilation, appear to take comfort in the fact that at least someone is working to preserve the religion. More often, however, the response is wholeheartedly negative and reeks of classic anti-Semitism. "Ugh, those people are so awful," I heard again and again. "They're dirty, they're dishonest, they're hypocrites, they're mean, they don't want any part of anyone else..." and on it goes. After a while it got to the point that telling Jewish people what I was working on was like eating a lemon in front of them and watching their lips pucker. As soon as I mentioned the Hasids, their eyes would narrow, their noses would bunch up, and their mouths would curl at the corners in disgust.

"People make those judgments without really knowing anything about us," says Hensha Gansbourg, sitting in front of a

roaring fire in her beautiful 80-year-old, three-story townhouse on President Street. A well-dressed, middle-aged woman who designs a newsletter for Jewish women, Gansbourg knows the insults well. "We're low-class and smelly," she says as she places a huge plate of homemade cakes on the coffee table. "Well, I don't know; I don't feel that way," she says, laughing. "Look, there's a great mix of people living here. We're not all the same. We're just like every other community."

Not exactly. A walk along Kingston Avenue in Crown Heights, the main shopping drag, past *Judaica World* and *Mermelstein's Caterers*, makes it clear that this is a hermetic, completely Jewish world. Collectively, the stores are like an outdoor Orthodox mall: All the food is kosher, all the clothing is appropriate for a Hasid, all the cassettes and CDs are Jewish music or recordings of the rebbe's speeches, and there's a wig shop for the women, who traditionally cover their heads. For kids, there are board games like *WELCOME TO MITZVAH PARK*. And, there is, to the dismay of many, even a Messiah store. Called the International Moshiah Center, it sells T-shirts, sweatshirts, bumper stickers, water bottles, and bright-yellow baseball caps emblazoned with slogans like *MOSHIACH IS COMING! BE A PART OF IT*. Every business displays at least one portrait of the rebbe, and across the width of the avenue hangs a huge white banner that reads, *MOSHIACH IS ON THE WAY*. Every man wears a black fedora, dark suit, and cheap shoes, and every woman under 50 pushes a stroller.

Gansbourg is at least partially right, however, about the diversity. The Lubavitchers in Crown Heights come in all shapes, sizes, and skin tones. David Lazerson, who has a Ph.D. in special education and runs a small yeshiva for high-school kids who can't cut it in the regular Lubavitch schools, is a one-man cliché buster. A Hasid who wears Gap jeans, Top-siders, and a leather yarmulke with a Buffalo Bills logo on it (he even went to the Super Bowl), he also has another job: running a program called Project C.U.R.E. (Communication, Understanding, Respect, and Education), designed to ease tensions between the

blacks and Jews of Crown Heights. Known as Dr. Laz, he also fronts a rap group made up of blacks and Hasids—the Homeboychiks. "External things like dress and hairstyles that cause divisiveness are the opposite of what Lubavitch is all about. The emphasis is on what's within," he says.

In Crown Heights, I met people from Texas, Ohio, Michigan, Wisconsin, Pennsylvania, Massachusetts, Russia, and Paris. Many, like Lazerson and Gansbourg, were not born into Lubavitch families but came to the movement later in life. They are called *ba'alei teshuvah*, which means "penitent" or "returned" Jew. Fully one third of the 20,000 or so Hasids in the community at any one time are *nouveau Orthodox*. (The number is fluid because people come to study and then leave; the Hasids, who



RABBI YOSEF SHAGALOV AT HIS MESSIAH STORE.

are virtually the only whites in the area, compose less than 10 percent of the total Crown Heights population of 235,000.)

Although Dr. Laz became a Lubavitcher during his sixties search for spirituality, Gansbourg, like many of the returnees, was motivated by a personal tragedy. Four members of her family were killed in a car accident. "It really shook me up and made me ask, 'Why are

FERUENCY

"There is no one who can replace the rebbe, so there is no point in talking about succession."

we living? What's the purpose of this? How could a thing like this happen?" That was the jolt that made me think, I've got to find an answer. I've got to find something that makes sense."

ON AN ICY WEEKEND AT THE END of January, the forty-third anniversary of Schneerson's anointment as the Lubavitcher rebbe passed almost without notice. But on Sunday afternoon, when Kingston Avenue was crowded with shoppers and children, there was a rush of activity in front of 770. Parked at the curb was a truck with a huge white satellite dish and a red lightning bolt painted on the side. As dozens of men stood on Eastern Parkway, smoking, a green Pontiac Safari station wagon covered with stickers like WELCOME MOSHIACH, and blasting messianic pronouncements from a bank of speakers on its roof, circled the block again and again.

Inside the synagogue, which is an astonishingly run-down, dilapidated basement with simulated-wood paneling and exposed heating ducts, a rally had begun. Called Global Acceptance of the Leadership of *Moshiach*, it was being broadcast live to various Chabad centers around the world. Perhaps 2,000 Hasids were crammed together shoulder to shoulder in the long room. Some had their black-and-white prayer shawls over their heads, while others drank Smirnoff's vodka from little plastic shot cups. One group had come from Miami by train just for this day. They all wore white sweatshirts with a picture of a locomotive on the front and big block letters that read MOSHIACH EXPRESS. At the podium, a short, round rabbi named Shmuel Butman was waving his arms, punching the air with his fists, and screaming.

"This is a special generation, different than all the others," boomed Butman, the self-appointed leader of the Messiah campaign. "This is the last generation of those of exile and the first generation of redemption." When the crowd finished a prayer, Butman looked up toward the ceiling and implored God to "hear us and give the rebbe a sign to reveal himself." The men began to sing wildly: "*Yechi adoneinu, moreinu v'rabeinu, melech ha-moshiach, l'olei v'oev*"—"Long live our master, our teacher, and our rebbe, King *Moshiach* forever." Children in gold paper crowns with the rebbe's picture on the front danced and clapped. The singing continued for some

time, and it was difficult not to wonder if the rebbe could hear it. His room was only perhaps 100 yards away through a warren of dark, narrow hallways in 770. Many in the crowd had been teased with the possibility that he would make an appearance. But it was clear now that he would not.

In fact, the Lubavitch leadership was conspicuously absent from the rally. Not a single member of the 5-man secretariat—Rabbis Groner, Krinsky, Benjamin Klein, Nissan Mindel, and Sholom Mendel Simpson—was in the synagogue. The simple fact that Butman was able to plan and execute this rally without approval from the leadership is further evidence of the vacuum at the top of Lubavitch. When the rebbe was healthy, under no circumstances could an event like this have been held without his approval. "I never agreed with this approach of thrusting something down peo-

place him. He's an intimate part of our lives, and no one can replace him, so there's no point in talking about succession." There's also no point because even though Butman and his audacious, publicity-seeking Messiah campaign are a thorn in the side of the secretariat, they disapprove only of the messenger, not of the message. They all believe that they are living in the messianic era. This leaves no room for contingencies, and Lubavitch appears, at least on one level, to have painted itself into a very tight corner.

"Everyone who places his faith in God finds that faith tested," says Rabbi Abraham Shemtov. "You assume that if you pray, God will answer. And suppose the answer is not an evident one? How do you explain it to the nonbeliever, and how do you explain it to that part of yourself which is not a believer? Belief is constantly under attack by logic."

But if logic doesn't begin to prevail inside the Byzantine maze at 770, someone had better start thinking about what to tell the faithful should the worst come to pass. While Krinsky and Groner continue their battle and other names—like that of Rabbi Yoel Kahan, the movement's leading intellectual—are thrown around in private as potential successors, no legitimate candidate has emerged.

AS THE MEN CONTINUED to sing and dance in what looked like several giant conga lines



ENTRANCE TO THE BASEMENT SYNAGOGUE AT 770.

ple's throats," says Krinsky, who recognizes that the Messiah campaign has subjected Lubavitch to both resentment and derision, "and I know the rebbe doesn't either." Butman disagrees, stating implicitly that he has the rebbe's approval.

"The fact that there are people voicing their opinion on the rebbe being *Moshiach*, on the rebbe's health care, and on the future of Lubavitch," says Rabbi Manis Friedman, "and the fact that we are so splintered and controversial within ourselves is really the opposite of what people from the outside assume about us. We are not monolithic. The truth is that Crown Heights is the ultimate democracy." Still, unless Lubavitch can once again begin to speak with one voice on critical issues, its influence and its fund-raising abilities will be at risk. Despite the dangers, everyone refuses to address the question of what will happen if the rebbe dies, and the current infighting may be just a warm-up for what's to come.

"We don't look at the rebbe as the CEO of a large corporation," Friedman says, "where you can hire him, fire him, or re-

snaking their way around the synagogue. I began to talk to three fresh-faced 14-year-olds. The boys told me they attend yeshiva from 7:30 in the morning until seven at night. When I asked what they did for fun, the one named Mendy said they went into Manhattan. He paused for a moment, and as the black sea of bouncing fedoras came close to us, I assumed he was going to say they went to the movies or to a museum. "We try to get people to put on tefillin [phylacteries]," he said, indicating they worked in the ubiquitous Lubavitcher mitzvah tanks familiar to all New Yorkers. "That's fun?" I blurted out. "You're kidding, right?" He assured me he was not and seemed a little upset that I thought he was. "The rebbe told us how important this is, and it's really cool; it's the best when we can get someone to do it." It remains difficult for an outsider to understand what kind of person can inspire such an innocent, fulsome expression of devotion from a teenager. And as Lubavitchers look toward their future, it is a question that they themselves may yet have to answer.



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OSCARS W

Will the Academy Take Steven Spielberg Seriously Th



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JUST AS SANTA HAD HIS FIFTEEN MINUTES OF FAME IN DECEMBER, we are now awaiting Oscar's time. In two days, the nominations will be there for all of us to see and denounce. So let's take a breath while we can, and answer a few questions about Yé Grande Event in general and, more particularly, what the nominations can tell us about the eventual winners.

■ Do the Oscars really, really, truly matter?

"More than you know . . ." as the song says. And they matter in three very different ways. Fans get a chance to be critics and act superior and, more important, have something to talk about to forget it's February. The Oscars matter to the studios for the proper reason: money. If a movie is fairly new, such as *In the Name of the Father* or *Philadelphia* or *The Piano* or *Schindler's List*, millions of additional dollars will accrue as the film unspools across the country and the world.

But you have to understand something about those in the pit—well, at least many of them; well, at least, me—we are dogged by the fact that what we do for a living isn't a very grown-up way to spend our days. We role-play, put on makeup, tell stories, all to try to please you sitting out there in the dark—but it's not real work. A research scientist doesn't feel what we do. Bankers and dentists would surely find such sentiments bizarre. My God, funeral-parlor directors know their jobs can be crucial, while those of us in show biz know that we are toys to be picked up and admired for a while and disposed of as childhood recedes.

For us, then, the Oscars are not about finance or frivolity—in the end they are only about one thing: validation.

■ Is the voting honest, and is it serious?

Yes and yes. In the old days of true studio power, you voted for whom you were told, or the studio picked up your ballot and marked it for you. No longer. Most of the people I know vote their conscience, always with the caveat that if a friend or, more usually, an enemy is there, *get him*. But most of us ponder and argue and shift and eventually make our decisions.

■ Does the right movie or individual win?

Never or always, depending on whom you were rooting for. This is the hardest point for most people to accept, but we are not dealing with higher mathematics here. I think Graham Greene was the greatest novelist in English this century. Never won the Nobel Prize. Pearl Buck won the Nobel Prize. Personally, I find that egregious and stupefying, but the Nobel committee found it swell, and it matters more. There have been a lot of Oscar decisions I find dubious. Doesn't make me wrong, doesn't make me right. All the Oscars can tell us that has any meaning is this: *They reflect how the Academy voters felt that year.*

■ Does it matter who the particular nominees are, in the sense of does one nominee affect the others' chances?

My particular feeling is that it matters more than anything. And to try to make sense of that, we are going to spend the rest of class discussing what is shaping up as the single most controversial category this year, that of Best Director.

There are two locks—*The Piano*'s Jane Campion and Steven Spielberg, the man behind *Schindler's List*. They are special talents. They live in different worlds, geographically (she is from New Zealand and lives in Australia) and in every other way. And it would be a remarkable upset if neither of them won.

Campion is the most honored director this year, both at Cannes and in the majority of the year-end critics' polls. "Hers is the achievement," said a fellow director. "Spielberg started with a wonderful book on a unique piece of subject matter—it's really the only happy Holocaust story. But how you begin with nothing and end with *The Piano* just amazes me. I don't know how she did it, but she's going to be a major figure for years to come."

But everyone who has ever been nominated for an Oscar brings baggage along, and besides her talent, Campion brings some baggage that is very powerful indeed. I'm sure this will not shock either her or anyone who knows her well, but Campion is a woman. Her sex is her secret weapon.

Because Hollywood is *desperate* to honor a woman. (The recent embarrassing "Year of the Woman" hype is just an indication.) "I'll tell you what makes her particularly appealing." This from a

"Premiere Magazine Power 100" type. "Penny Marshall and Barbra Streisand do outstanding work. But it's *standard*. I don't mean that as a knock—*Casablanca* is my favorite film, and *that's* standard directing, too. Campion isn't like anybody else. You get the feeling this is the start of a major career and you may as well honor it now. And remember, women *love* this movie. More even than men. And a lot of people want to have a woman win who is not just a woman but a woman with gifts that are different and, well, *female*. No man alive could have directed *The Piano*."

Steven Spielberg doesn't need an introduction, but let's give him one anyway. He has, with his double of *Jurassic Park* and *Schindler's List*, become the first directing star since Hitchcock. The only other director to achieve such prominence in the sound era was Cecil B. deMille. But DeMille had a radio show; Hitch worked the tube. Spielberg has done it only with films.

And he is, I think, in the Hollywood sense, the most important director of the past quarter-century. This era began with *Jaws* in 1975, which initiated the time of The Blockbuster. No other figure has understood that strange form as well as he. Spielberg directed the two top-grossing films of all time, *E.T.* and *Jurassic Park*. Amazing. Even more amazing is this, as reported by a studio executive: "Take away *E.T.* and *Jurassic Park*, and he's still the most successful director of all time." And there is still more. No producer has ever been as successful. No studio head has ever been as successful. In the past 60 years, no star has ever been as successful. Spielberg is simply the most successful human being ever to set foot on a soundstage.

But he has never won the Oscar.

■ Should he have won?

Absolutely. Any director who has given us *Jaws*, *Close Encounters of the Third Kind*, *Raiders of the Lost Ark*, and *E.T.* can hold his head very high.

■ Is it jealousy that turns people away?

Personally, I think so. But a lot of people out There don't see it that way. Said an Oscar-winning figure, "I think it's the same as Michael Crichton winning the Pulitzer Prize. Steven does what he does better than anybody. But why does he deserve any serious attention? If the movies weren't so popular, no one would give them a second thought. Chris Columbus has just directed three of the most popular movies of all time [*Home Alone*, *Home Alone 2*, *Mrs. Doubtfire*]. Do I have to start hearing the same s--- about him when *Home Alone 3* goes through the roof?" Another correspondent weighed in thusly: "Spielberg's becoming the Susan Lucci of Oscar nominations."

■ Has this kind of thing ever happened before?

All the time.

The fact is, many of the greatest directors never won the Best Director award. Example: Charlie Chaplin. Sure, a lot of his work was before the Oscar era. But nothing wrong with *City Lights*, *Modern Times*, *The Great Dictator*, *Monsieur Verdoux*, or *Limelight*. (Chaplin never even got nominated for any of them.) Example: Alfred Hitchcock. Example: Howard Hawks. Example: Orson Welles. (If you want a contemporary, how about Stanley Kubrick? He had *Dr. Strangelove*, 2001, and *A Clockwork Orange* in a row, and came up empty.)

■ Why do people feel Spielberg has been unjustly treated?

It began with his not even getting a nomination for *Jaws*. He got a nomination for his next film, *Close Encounters of the Third Kind*, but lost to Woody Allen for *Annie Hall*. He got a nomination for *Raiders of the Lost Ark*, but lost to Warren Beatty for *Reds*.

Then, oh then, came *E.T.*

There was tremendous speculation that night as to whether he would win or not. The enemy was *Gandhi*, directed by

Richard Attenborough. Attenborough won. For Spielberg's enthusiasts, there was now blood on the moon.

My feeling is there may well have been an overlooked director that night, but it sure wasn't Spielberg. For me, both *E.T.* and *Gandhi* were beautifully directed, and it comes down to which moved you more. But if ever two directors were comfortable, they had to have been Attenborough and Spielberg: They were working in areas of their greatest strength—the pitch was right down Broadway. Why? Because Attenborough was aflame with a twenty-year dream that landed right in the center of his liberal imagination, and Spielberg was dealing with childhood fantasy.

But there was another director nominated that night—Sydney Pollack. Who had done close to two decades of fine films. Who had never won. And who is wonderful with actors and can do action and can sure do drama—but who has no skill at comedy. And all he directed that year was *Tootsie*, now and forever one of the great comedies. I would argue then that if anybody should have been recognized for achievement in direction, Pollack had one hell of a case. He could have directed *Gandhi*. He could have directed *E.T.* But neither Attenborough nor Spielberg could have come close to *Tootsie*.

Did Pollack get screwed? Nope. He just lost to Attenborough.

Nutshelling it then, whether Spielberg wins this year or not is of

SPIELBERG is, I think, in the Hollywood sense, the most important director of the past quarter-century.



little significance in either boosting his price or pasting him up there with the immortals. He has already done far more than enough to ensure a place in movie history, and history will take him up eventually and judge him in its very slow way. Hell, Orson Welles just might be considered the greatest director ever, and guess what—he never had a hit.

Arguably the third-best-received movie was *The Age of Innocence*, directed by Martin Scorsese, and by adding his name to the two front-runners, we enter into complexity. He is pretty close to a lock, and the movie will

surely win several acting nominations. Scorsese is famous for his work with actors.

And a lot more. There is no such thing as a "greatest living American director," but if a poll were taken today, Scorsese would probably win. And the baggage that he brings to the party is this: Like Spielberg, he has never won. His first great film was *Taxi Driver*. John Avildsen won that year for *Rocky*. Scorsese didn't get nominated. He did get nominated for *Raging Bull*, but lost to Robert Redford, who directed *Ordinary People*. Scorsese has been nominated twice more since, but no brass ring.

And whom does he affect in the voting?

Said one agent, "Obviously Spielberg, but I don't think it's a knife in the heart. This is not great Scorsese, it's just different Scorsese. And the movie is a financial flop. People don't know that because they don't want to hear it. More perfume has been tossed at this baby than any other, not counting *Schindler*. He hurts Spielberg, no question. And if it were just the three of them, and Campion won, it wouldn't be a surprise."

But, of course, it isn't just the three of them, and the fourth director who is favored to win a nomination is Jim Sheridan for *In the Name of the Father*. "He kills Campion. No. Nora Ephron, if she gets nominated for *Sleepless in Seattle*, she kills Campion. 'Two women,' enough voters would think. 'That's plenty already. Don't want to overdo this woman thing.' Sheridan, though, he definitely damages her, because the films are in one sense so similar—both low-budget, both foreign but English-speaking, both really art films. And voters can say, 'That's plenty already; don't want to overdo this art-film thing.'"

More quickly now, some other potential nominees. Robert

Altman, who directed *Short Cuts*. His baggage is like Scorsese's—a critically acclaimed director who has never won. "I don't think he's going to get nominated. And if he is nominated, I guarantee you he isn't going to win. But at the same time, if he is nominated, sure, he hurts Spielberg."

Jonathan Demme: *Philadelphia*. "He really hurts Spielberg. Out Here, we think he's as good as anybody. Critics have loved him for years, and with *The Silence of the Lambs*, we like to think he is now one of us. The best thing for Steven here is that Demme just won for *Silence*. But Oliver Stone won twice, so it can happen and just might here—the picture is doing more business than anybody thought."

Andrew Davis for *The Fugitive*. This was probably more people's favorite movie than any other. (Davis fans such as myself were not surprised—*Under Siege*, starring Steven Seagal, was a wonderful flick, which is a little more difficult than directing a wonderful flick with Laurence Olivier.) "He doesn't affect either Campion or Spielberg—the nomination is his award. It certifies that he is on the top of the A list. Same thing, really, with Wolfgang Petersen for *In the Line of Fire*. Terrific commercial movies do not generally win awards."

James Ivory: *The Remains of the Day*. "There is always a Merchant/Ivory slot. A tasteful, well-crafted small film. Except this year, with Sheridan and Campion in the Merchant/Ivory slot, Merchant/Ivory may get shut out of the Merchant/Ivory slot. But this definitely hurts Campion."

When the nominations are announced, if Altman, Demme, and Scorsese are the other three, Spielberg is vulnerable. If the other three are Ephron, Ivory, and Sheridan, Campion is dead in the water. The fact of one nominee's affecting all the others is not just true here, it is true of every category, and it is true every year, and it can be interesting trying to mix and match and outguess the Academy.

You can usually come close to figuring winners from the nominees because everyone brings some baggage. It's never a case of someone's being "better," because "better" doesn't exist. Two of my favorite actors, Paul Newman and Al Pacino, both deservedly won Best Actor awards. And I would argue that their work in *The Color of Money* and *Scent of a Woman* was their worst in nominated performances. (Think about it: *The Hustler* and *Cool Hand Luke* and *The Verdict* and *The Godfather, Part II* and *Serpico* and *Dog Day Afternoon*.) When they finally won, history was on their side. It is on Spielberg's now. Sex is all that can stop him.

He is the absolute overwhelming favorite. "I think the biggest we've had in maybe twenty years. Since Coppola with *Godfather*. Now, that's one you can't argue about—great, great directing." I agree. Fabulous. (For the young who are up past their bedtime, Coppola lost.)



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THE

IN A SONY CONFERENCE ROOM HIGH above fifth avenue, aliens in gas masks, striped tights, and boxer shorts are taking over the minds and bodies of law-abiding citizens. Up on the television screen, people no longer know whom they're talking to. The men and women loitering in the bar may be customers, or they may be evil Reticulans in disguise. Special agents arrive in the Texas border town to battle the outsiders, and—after a few laser blasts—gobs of green blood splatter everywhere. One of the good guys is dead. “See what happens when you don’t nail your targets!” says the agent in charge.

LITERARY LIGHT AND VIDEO VISIONARY OLAF OLAFSSON

GREAT



IS SONY'S SECRET WEAPON

BY
DINITIA SMITH

"I like working at Sony," says Olafsson. "It's like salmon fishing."

PHOTOGRAPHED BY TED HARDIN

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"The story line is what?" asks Olafur Johann Olafsson, the tall, pale, Icelandic president of the Sony Electronic Publishing Company. A year and a half ago, when the Icelandic met with Arnold Schwarzenegger, the star was surprised to find someone else in the room with a funny accent. "Who is this guy?" Schwarzenegger asked.

Now Olafsson is watching *Ground Zero Texas*, America's first interactive movie. (Released by Sony last November, the video game—with real film footage—is now the No. 1-selling game for Sega CD players in America.) "Aliens have landed in Texas," explains marketing communications director Peter Dille. "Your weapons don't do any good. They're a super race." What the player has to do is stun the Reticulans and, in a matter of seconds, retrieve their arsenal out of a combination safe.

"The object of the game," Dille tells Olafsson, "is to switch back and forth and gather intelligence on the aliens so you don't kill the wrong people."

"Look at this! This is very well done," says Olafsson as a Reticulan squats in the doorway of a mini-mart and shoots his laser gun at the screen.

Olaf Olafsson may manufacture computer games you'd like to rip out of your children's hands—but he is also the most respected novelist in the most literate country in the world. Only 31, Olafsson is already the best-selling author in the history of Iceland. And he is also the architect of the fastest-growing start-up division in the history of the \$35-billion Sony Corporation. On March 14, Pantheon will publish the first English translation of Olafsson's serious literary novel *Absolution*, about a wealthy Icelandic expatriate living out his days in a Park Avenue apartment and haunted by memories of how he betrayed a friend during World War II. *Kirkus Reviews* has already called the novel "beautifully crafted." "Sensitive, resonant, if imperfect," says *Publishers Weekly*.

By day, Olafsson runs the company that produces games like "Sewer Shark," "Cliffhanger," and "Bram Stoker's Dracula." By night, he writes in his Upper East Side

study—in the long tradition of authors with other jobs, like Wallace Stevens, Louis Begley, and William Carlos Williams. But there doesn't seem to be any conflict.

OLAFSSON IS A NOVELIST INFLUENCED by Thomas Mann and the French novelists Romain Rolland, Vercors, and Alphonse Daudet, yet he happily oversees Sony meetings about "product," "artificial intelligence," and "IPMs" (interactions per minute—the number of times, for example, an 11-year-old might get to shoot a little man on a screen).

Unlike other literary types in the corporate world who would rather be elsewhere, Olafsson has no intention of quitting his day job. Because of his position at Sony, he says, "when I write, I don't have to please anybody but myself. I don't have to write a particular story to play the phone bills."

"I like working at Sony. It's like salmon fishing," says Olafsson, an avid salmon fisherman. "It's fun. So far, it has not been a hindrance to my writing, though I've had less time in the last two years than I wanted to. When I'm so busy that I can't write, I do get frustrated," he admits. "But I run an information-and-entertainment company. You can't determine what you release by your own personal tastes. If I did, I wouldn't be in business."

The hero of Olafsson's new book, Peter Peterson (not to be confused with the investment banker, who is on Sony's board of directors), runs a successful import-export business. He is a sensualist (a wine lover, like Olafsson), but he is also embittered, cruel to his former wife and grown children. His only companion now is his Cambodian maid, with whom he tries unsuccessfully to make love. When Peterson dies, a fellow expatriate is asked to translate his diaries, which hold the secret to his personality—memories of his childhood in Iceland and of a moment when he saw his father making love to a maid. During World War

II, it turns out, Peterson fell in love with a fellow student and followed her to Copenhagen, only to lose her to a Resistance leader after the Nazi invasion of Denmark. And as if all this weren't enough, there is a surprise ending.

Absolution is a novel about the European Upper East Side, about the world of privileged émigrés who live in paneled rooms, listen to classical music, and wear the surfaces of American civilization like a scrim. They are driven by secret memories, especially of World War II—and what it took to survive it. "My sins will not be forgiven," says Peterson. "I do not ask forgiveness and

forgive nothing myself. . . . All is vanity, our clouded eyes see only a fragment of the vast picture."

Olaf Olafsson couldn't be more different from his protagonist, who is consumed by a sense of moral failure. "Olaf is not a dark person," says his boss, Michael Schulhof, the president and CEO of the Sony Corporation of America. "He's full of life." Yet most of Olafsson's characters are caught in painful predicaments: They betray friends and sell industrial secrets; they are teachers who steal their students' work.

Where does all this darkness and pain come from? Olafsson's answers are opaque. "I like to write about people

different from myself," he says. "Some people found Peter Peterson a very unpleasant character. I enjoyed him very much. He's clever enough to know when he's fooling himself—except for the Big Lie. He's a complex human being with a lot of baggage. I hope we're not too much alike."

Indeed, after a few glasses of Pinot Noir, Olafsson's Icelandic reserve sometimes melts. He phones friends in California, inviting them to dinner at a mutual friend's house in Los Gatos. Then he sits back in New York, imagining the host's surprise when the friends show up for dinner. He is also a brilliant player of Liar's Dice, a game all about deception.

IN ICELAND, OLAFFSSON IS A CELEBRITY. But in New York, his primary identity is as the president of one of Sony's premier divisions. (He reports to Schulhof on the same level as Peter Guber, the chairman of Sony Pictures Entertainment, which includes TriStar and Columbia Pictures.)

Video games are now a \$5-billion annual business in America. More people play

STATIC
"There was no TV in my house till I was 8. My father probably had the European intellectual's attitude toward TV—that it was basically junk."



Olafsson writes books by night and creates video games by day.

Ólafur Johann Ólafsson

them than go to movies—and not just children. Fifty percent of the players are older than 22. In the field of interactive media, Olafsson is “a real visionary,” says Tom Kalinske, the president of Sega, which has published several titles with Sony.

On the surface, Olafsson did not seem destined for a career in video games. He was born in Reykjavík, the capital of a literary country that has for years regarded the incursions of American popular culture with suspicion. In fact, when television was introduced in 1966, Icelanders debated whether foreign movies should be subtitled in Icelandic to reinforce the country's identity. (They are.)

Iceland was a Danish colony for 300 years, until it won full independence in 1944. During World War II, the country was occupied by the British. There was a small pro-Nazi movement, but some Jews found refuge there. Iceland largely sidestepped World War II, but the war brought about a profound dislocation, propelling the country all too abruptly from a remote, pastoral society into the twentieth century.

Olaf Olafsson grew up in the literary world of his father, Olafur Sigurdsson (in Iceland, children take their father's first name and add *-son* or *-sdóttir* to create a surname). Next to the Nobel Prize-winning Halldór Laxness, Sigurdsson was the most important author of his generation. Sigurdsson came from a poor farming family that loved classical literature and the sagas. He eventually published twenty books, many of them about the social transformation of Iceland. Olafsson's mother, Anna Jónsdóttir, was born into a wealthy family that sold shark oil to Europeans in the nineteenth century.

Olaf's parents were both in their forties when he was born. (An older brother, Jon, 50, is an oceanographer.) Olafsson grew up in western Reykjavík, in an apartment building owned by his family. It was an old-world setting, with brightly painted red and blue wooden houses, near a lake. “Growing up was painless and pleasant,” he remembers. “You ran outside and played all day.” Olafsson was close to his father, a handsome, elegant figure. “Every day he would come home and we would walk around the lake in Reykjavík,” says Olafsson. Often, they talked about literature. Later, many of the characters in Olafsson's writing would be older people. “He's an old man in a young man's body,” says his Icelandic publisher, Olafur Ragnarsson.

The family entertained other prominent writers and artists, and Olafsson was surrounded by people who saw writing as hard work. “There was no TV in my house till I was 8,” he says. “My father probably had the European intellectual's attitude toward TV—that it was basically junk.”



At home on the Upper East Side: “I like to write about people different from myself.”

WHEN HE WAS 11 OR 12, Olaf began writing stories and showing them to his father. “He cut up the language pretty aggressively,” says Olafsson. “He was right.” Basically unchanged since the original Norse sagas, Icelandic is a difficult language to master and to write grammatically. What's more, Olafsson's father was a purist. As a result, Olafsson, like Thomas Mann in German before him, writes in a high, classical style. Unlike the work of some Icelandic writers, his fiction is not filled with slang.

At 14, Olafsson published his first work, a poem, in an adult literary magazine. In 1982, he graduated from Reykjavík's Menntaskóli with the highest grades in the history of the country. By the time he was 19, he had published several poems and short stories.

Like many Icelandic students, Olafsson, who speaks six languages, decided to go abroad to college. At Brandeis, he studied positron physics, the only undergraduate ever to do so. He did experiments on the response of positive electrons to light, zapping quartz with protons and watching what happened. To Olafsson, there is poetry, even elegance, in physics. “There is a lot of art in Einstein's theory of relativity,” he says. “Physics is an attempt to explain how the universe is composed. Physics is also a humble science. It teach-

es you that you can't explain everything. According to Heisenberg's uncertainty principle, you can't measure anything unless you change it. And by changing it, you never get an accurate picture of it.”

Olafsson studied with the late Stephan Berko, sometimes known as the father of positron physics, who was a survivor of Auschwitz and whose family died during the Holocaust. “He had a profound effect on me,” Olafsson says. “He was very demanding. I became very close to him.” Olafsson was a brilliant student, finishing his B.A. in his second year. But he realized he didn't want to continue. “Today, if you want to do well, you have to be totally dedicated,” says Olafsson. “The subject matter gets narrower and narrower. There are fewer people you can communicate with.”

One of Berko's students had been Michael Schulhof, who has a Ph.D. in physics. In 1985, Berko realized that Olafsson, his star student, was going to quit physics. He phoned Schulhof and asked him to persuade Olafsson to continue.

“I am sure Schulhof regrets leaving physics,” Berko told Olafsson. But “after meeting Olaf and trying to convince him,” Schulhof says today, “I understood he had his mind set.”

So Schulhof hired him—to run Sony's computer group in San Jose, California. “It was an opportunity to get him into high-technology marketing,” he says, “and not [let him] get killed by the political jungles of any large corporation.”



With his wife, Anna Jonsdottir, and 1-year-old Olafur.

ON A TRIP HOME TO ICELAND, Olafsson met Anna Olafsdottir, a blonde beauty, at an outdoor swimming pool. Olafsdottir had heard of Olafsson—he was already famous for his high grades. “I thought he would be a nerd,” says Anna, but he was fun. On their first date, they went glacier skiing, and they were married in 1986. That year, Olafsson’s first short-story collection, *Nine Keys*, was published. One story is about a homeless man who watches a rehearsal in an empty theater and sympathizes with an actor involved in a drunken argument onstage. In another, a cabdriver loses his eyesight. It was a somber book, but a best-seller nonetheless—unusual for a book of short stories, even in Iceland. In 1988, Olafsson’s first novel, *Marketplace of the Gods*, was published; it, too, became a best-seller. Like *Absolution*, *Marketplace of the Gods* (which has not been published in English) deals with a moral dilemma. A young man’s father-in-law pushes him to work for a large Japanese-owned corporation in New York, and he begins to engage in industrial espionage.

In 1991, Schulhof chose Olafsson to head up a new venture, Sony Electronic Publishing. Schulhof wanted to bring the company into the world of interactive entertainment, a field then dominated by Nintendo. “We wanted to take advantage of Sony’s music and movie business,” says Olafsson. “Sony had the technology.” Sony Electronic Publishing would be a sister to Sony Music Entertainment (headed by Tommy Mottola) and Sony Pictures.

“I needed someone who could straddle the creative and the high-tech,” says Schulhof. “Olaf is one of the unusual people who can have a business discussion about the features of Sony Electronic Publishing with a guy wearing blue jeans. He’s bi-cultural. It’s important for top management to be broad-minded; Peter Guber is a professor at UCLA, for instance. I decided to take a chance with Olaf.”

Olafsson began meeting with Sony executives—including Mottola, Guber, and former TriStar chairman Mike Medavoy—and reading scripts. Medavoy was producing *Hook*, and Sony developed a computer game based on it. “[Olafsson is] one of the big figures in the entertainment world,” says Medavoy, “one of a limited number of people who can talk about something other than movies. He’s extremely inventive. He knows that world [of computer games] really well. He can look at a script and see how it can be developed—and

be Icelandic at the same time.” Olafsson doesn’t use many of his narrative skills to create video games. But “I know what makes a good video,” he says. His physics training is not specific to video-making, either, “but I’m not intimidated by technology.”

Sometimes, a video game is scripted and designed from a Sony Pictures movie, then given to a group that designs the production and composes the music. Along the way, Olafsson makes suggestions. “There always has to be something going on,” says Olafsson. “With ‘Dracula,’ I asked, ‘How is the interactivity? What do they do? How true is the game to the story line? We don’t hear the soundtrack often enough. Why is there silence?’”

“Olaf put Sony as a company on a very fast track in the world of electronic publishing,” Schulhof says. This year, Sony Electronic Publishing will have \$150 million in sales, making it one of the three largest interactive-entertainment companies in the U.S.

To Olafsson, there is nothing insidious about the video games that

preoccupy the children of America—they’re just like the soccer and Ping Pong games he played for hours as a child. “Video games require hand-eye coordination,” he says, “a certain physical skill. And there is a story line.” Though Olafsson himself doesn’t play them at home, “I am not of the belief that they are destructive. They’re just another form of entertainment.”

Last year, Olafsson met Jason Epstein, the vice-president and editorial director of Random House. “We’re doing a strange project,” says Epstein, a gourmet cook. “We’re working on a machine that can keep all of one’s recipes in its memory. It would be heatproof, and you could keep it in the kitchen.” It seemed like a project Sony might develop. “Then Olaf said, ‘I’ve written a novel,’” Epstein remembers. “I said, ‘Well, if you ever get it translated, I’d like to see it’—hoping he never would.” But Olafsson sent Epstein the book.

If the young Strindberg had submitted a first novel, that’s what it would have been like,” Epstein says now. The book was bought by Random House’s Pantheon subsidiary, and Olafsson will now be published alongside authors like Wole Soyinka, Salman Rushdie, and Marguerite Duras.

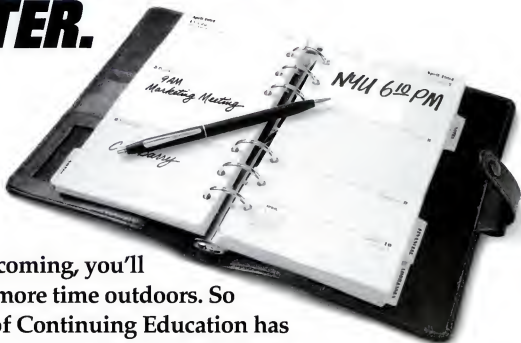
Olafsson travels frequently between California, New York, and Iceland. But on most weeknights, he sits down at 8 p.m. and writes until midnight, and then puts in six hours a day on weekends. Two years ago, Olafsson told *Business Week* he was “biologically lucky” because he doesn’t need much sleep. Colleagues at Sony have now taken to calling Olafsson, with his Nordic good looks, “biologically gifted.” He and Olafsdottir, an aerobics teacher, have a son, Olafur, who is a year old. “I’m not very helpful around the house,” says the writer. The family lives in a duplex—furnished in a

bright Scandinavian style, with Icelandic art on the walls—on the Upper East Side, not far from where Olafsson’s character Peter Peterson might have lived.

Serious novelist that he is, Olafsson doesn’t think that playing video games will ever replace reading novels, or that Sony Electronic Publishing will one day take over from, say, Farrar, Straus and Giroux. “The last thing I want to do is read a novel off a computer screen! . . . The art of storytelling has been around since the first men sat around the fire. By its very nature, storytelling is not interactive. People read novels. They go to the theater to be surprised.”

SWEDEN IT IS
“If the young Strindberg had submitted a first novel,” Random House’s Jason Epstein says of “*Absolution*,” that’s what it would have been like.”

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*Carnegie Hall, the
Russian Tea Room,
the Ritz Thrift Shop—
they're all near the
Salisbury.*



PHOTOGRAPHED BY KARI HAAVISTO

Pillow Talk



on the trail of less-than-grand

hotels for under \$100 a night

fOR A LOT OF US, *film noir* FOREVER DEFINED THE CHEAP hotel in New York. In those black-and-white thrillers, there was, inevitably, a shot of some gin-soaked sad sack, slumped over an ashtray on an unmade bed. But these days, staying in a cheap hotel needn't make you *feel* cheap. Smart hoteliers, facing up to tough times and the incredible shrinking expense ac-

**by
kate o'hara**



staying at the salisbury is a bit like slipping into an old shoe. it's safe, comfortable. a tad worn around the edges.

count, have renovated, revamped, and refurbished for the budget traveler.

Of course, New York has its own definition of cheap, which we've defined as under \$100 for a double room. (See the advice on page 54.) At these prices, you shouldn't expect luxury. But you don't have to worry either: I eliminated hotels that had bulletproof shields at the front desk—or a clientele that would seem to require them. Terrycloth robes and bathroom phones are out. Room service, if available, usually comes from the deli downstairs. Even charm is at a premium. But you will get the basics: clean rooms, tight security, and well-meaning service. To be perfectly honest, I picked hotels that made me, a single woman staying alone, feel comfortable.

What follows is the result of reconnaissance missions through more than 30 recommended hotels. After telling hotel clerks that my family was planning a reunion, I was allowed to wander through the lobbies and inspect a room or two before making a reservation. Then, feeling deliciously covert, I spent a night at each hotel posing as a tourist, never mentioning *New York Magazine* or my undercover mission.

STAYING AT THE **Salisbury Hotel** is a bit like slipping into an old shoe. This dowager is comfortable and safe, but a tad worn around the edges. Still, the guests—on my stay, mostly families and groups of women—like the friendly service and location on 57th Street. The younger crowd likes being

near Planet Hollywood and the Hard Rock; others like the fact that it's just across from Carnegie Hall and within walking distance of several movie houses, among them the Angelika 57, showing first-run art movies.

There are still some traces of old-world elegance, in the wood-paneled lobby and especially in the oversize rooms (my eighteen-by-twelve-foot bedroom was the largest I stayed in during my research) furnished with sturdy mahogany bureaus and tables. Even the walls are the old-fashioned kind—thick and soundproof. Seersucker blankets are another throwback to more genteel times. The two closets are the large, walk-in kind that are hard to find even in the fanciest hotels. The bathrooms, too, are roomy but, thankfully, they now have modern plumbing as well.

These touches are all well and good, but that doesn't mean the place couldn't be freshened up. The brown-and-tan bamboo-patterned bedspreads and burnt-orange carpet should be the first to go. The hallways, too, are tired-looking.

As part of the hotel's overall renovation, the hallways on the top six floors have already been perked up with a few

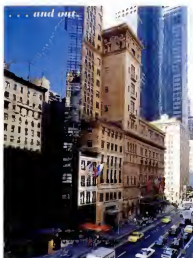
French Provincial touches and a fresh coat of periwinkle-blue paint. Eventually, the rooms, too, will be spiffed up, and brand-new elevators and kitchenettes (with coffee-makers and microwaves) are in the works.

During my stay, only one elevator was in service, so I spent a lot of time waiting. And waiting. And waiting. An apology with explanation was posted in the lobby and handed out at check-in. Guests more patient than I took the inconvenience in stride.

A complimentary Continental breakfast is served in a windowless room on the second floor. On the day I scouted things out, the big, low-ceilinged room was jammed, but I'd prefer to head down 57th Street for a bagel and coffee at the New York Deli.

The *Salisbury Hotel*, 123 West 57th Street, 246-1300. Rack rates are \$144 for a single, \$154 for a double. Suites are \$154 to \$184. Doubles are usually \$85 through Quikbook.

"THIS PLACE HAS A CERTAIN DAFFY charm" is how *New York* described the **Hotel Pickwick Arms** in 1981. Thirteen years later, things are pretty much the same. Each of the 400 rooms is different. My double has a balcony; a tiny single sports two windows but no bath; two other singles share a bathroom ("only for two men or two women; same sex only, unless they're friends," says owner Harry Wittlin). And the furniture is never the same from one room to the next. The



most recent Zagat guide to hotels singles out the matchbox-size rooms. But the largely European clientele that keeps this 64-year-old hotel booked ("and from South America, Brazil, and countries you've never heard the names of," says Wittlin) is ready to give up elegance, space, even a private bath for these prices. The location—on a tree-lined street between Rockefeller Center and the U.N.—

is also a plus.

The chandeliered lobby is pleasant enough, mostly because of the well-turned-out families and tourists who do stream through the place. There was no bellhop when I checked in, so I carried my own luggage up to my eleventh-floor room—a teeny ten-by-eleven box that showed the wear of many previous occupants (most of them seem to have been



"if you're looking for fancy soaps," says the manager of the *broadway american*. "you won't find them here. this is bare bones."

chain-smokers). The once lemon-yellow walls were badly scarred and scuffed, but the curtains and bedspread, in matching abstract pastel patterns, were thankfully clean and spot-free. The old Zenith TV, crammed inside a huge, ugly cabinet, didn't have a remote control, but then, I suppose it doesn't really matter when the set's only a toe's length—literally—from the foot of the bed. The room's saving grace was its big window and rooftop view of Manhattan.

The bathrooms are a point of pride with Wittlin. But in my bathroom, the plumbing looked ancient and the tiling in desperate need of re-grouting. The hotel, says Wittlin, is under constant renovation. There are always pieces of furniture being replaced or new vanities being installed.

The morning I checked out of my room, there were paint-spattered drop cloths right outside my door. The guys had already scraped down the rooms next door in preparation for re-wallpapering. I can only hope that mine was next in line.

Breakfast and room service can be ordered from the adjoining (and fairly standard) coffee shop.

Hotel Pickwick Arms, 230 East 51st Street, 355-0300. Double rooms with bath are \$85. Singles with bath are \$65; without bath, \$40.

6 IF YOU'RE LOOKING FOR FANCY soaps, forget it. You won't find them here," says Mal Seymour, the general manager of the *Broadway American Hotel* on the Upper West Side. "It's very bare bones." Once a stately apartment house, the building had become, over the years, a dingy SRO (single-room-occupancy) hotel. Five years ago, a group of investors bought a 49-year lease and started renovating. On a shoe-string budget, Manuel Castedo, the architect responsible for the redo, decided a sense of humor was the best way to proceed. That's why you have quirky little details like the Lucite bubbles on the walls of the lobby that, upon closer inspection, reveal miniature 3-D cityscapes.

After checking in, I jumped on the high-speed elevator, and—whoosh—I was on my way to the fourth floor. I navigated through a maze of halls and across a crazy marble-patterned carpet to my \$89-a-

night room, in which functionalism—sturdy Formica furniture—and the color gray prevailed.

I didn't expect the Plaza, but this room was in serious need of a cleaning. Most offensive were a blob of who-knows-what on the night table and greasy-looking stains on the bedspread. There was no bedside reading lamp when I stayed here, just a harsh fluorescent glare from ceiling lights. (Recently, says the management, the hotel has added lights above the beds.)

And one more thing: A good number of the long-term tenants—160 at last count—are left over from the *Broadway American's* days as a residential hotel, and are still part of the hotel's landscape to this day. On one all too revealing visit, I ran into an elderly man walking the halls with nothing on but boxers and a pair of rubber slippers.

Broadway American Hotel, 2178 Broadway, at West 77th Street, 362-1100. Double rooms with bath are \$89; without bath, \$65. Singles with bath are \$79; without bath, \$45.

DON'T BE PUT OFF BY THE HOJO sign in front of the small *Howard Johnson* on Park Avenue, which is wedged between two large office buildings on Park Avenue South. The trademark orange and turquoise stops at the door. Inside, the lobby is small but pleasant, if a tad busy. Flashy accents include glossy marble and rugs in loud patterns. Comfortable leather couches provide a resting place for guests—a mishmash of tourists and business travelers in their thirties and forties.

This 65-room lodging, which was a residential mansion in the forties, was converted in 1976 and became a Hojo franchise after a yearlong renovation of the lobby and every guest room and bath. As part of the Hojo group, the hotel is also subject to the chain's spot inspections.

The rooms have been decorated like a library in a stately home. A writing desk, done in faux-Chippendale style, doubles as a bureau. There are brass reading lamps and gilded mirrors, and the mold-

*The redo of the *Broadway American* lobby was witty—and cheap.*





The Ramada Milford Plaza is right in the middle of the theater district.

bles, \$85 or, if they're on the seventh floor, \$105. Suites are \$130-\$135. Doubles are usually \$65, suites \$85 when reserved through Quikbook.

THE BLOCK-LONG Ramada Milford Plaza, deep in the heart of the theater district, loudly bills itself "The Lullaby of Broadway." Throw a brick from any of its 1,300 rooms and you'll hit a theater marquee: the Majestic's, the Royale's, the Booth's. The \$49.95-per-person tab (double occupancy only) includes the room, a cocktail, and dinner at the Celebrity Deli downstairs. It sounded like an unbelievable bargain. Like any real New Yorker, I was skeptical, but it all turned out to be true.

The lobby is a gaudy mix of marble, chandeliers, and velvet ropes; the bellhops look as if they're in junior-high-school band uniforms. The whole thing is a lot like Vegas.

During a lengthy check-in (forms requiring two I.D.'s had to be filled out in triplicate and then co-signed by a manager), I soaked it all in. Families and tour groups, Americans and foreigners. They're all part of the mix, along with revolving doors, an ATM, even a souvenir shop. It's a tacky Tower of Babel—Turkish, Italian, and Greek mixing in with Lower East Side and Brooklynese. Tourists madly leaf through the brochures and guidebooks: Ellis Island or the Village? Is it a *Sisters Rosensweig* or *Cats* sort of night? Security is tight at the Ramada Milford Plaza—and rightly so, given its bleak location on Eighth Avenue. A guard at the elevator makes sure that you have a room key before you even think about getting on, and the rooms all come with sturdy locks and chains. Still, I was a good sport, and, humming "New York, New York" all the way to the fifteenth floor, I tried to be optimistic.

My door, like all the others, had a white star because, according to the hotel, "every guest is a star at the Milford Plaza." Decorated in dingy grays and maroons, sparsely furnished, and smaller than a shoebox, the \$99 room knocked me back to reality. The bathroom was tiny, too, but at least it had clean, white tiles and an abundance of towels.

Room service, like everything at the Ramada Milford Plaza, is done with an exaggerated flourish. The waiter, who was only delivering a cheeseburger and fries, came dressed in full regalia, like a ship's captain. Balancing the tray on one hand, he asked, "Where would you like it?" He's got to be kidding, I thought. The only flat surface—other than the floor—was the bed. Surprisingly, the food wasn't bad—the burger was rare and the potatoes hot.

the lobby of the milford plaza is a gaudy mix of marble, chandeliers, and velvet ropes. it looks a lot like vegas.

ings around the floor and ceiling are done in a handsome dark wood. Nothing too jarring here. The colors are bland, dusty pastels, and the overall effect is an innocuous blur. The TV-and-radio combo and the mini-bar remind you that this is, after all, a hotel room—not some chic New York apartment. I didn't realize just how clean the newly tiled bathrooms were until I compared them with those in the other hotels I visited. But then, everything about this place

is pretty much fresh and well kept.

The lobby is rather subdued (no loud voices, just the strains of piped-in Muzak), and the windowless café in the back is surreal—you might just as well be in Kansas. I'd much prefer one of the two superb bistros in the neighborhood—Les Halles, two doors down, or Park Bistro, across the street.

Howard Johnson on Park Avenue, 429 Park Avenue South, near 29th Street, 532-4860. Single rooms are \$75; dou-



my room at the franklin was as small as a hatbox. but it was so cleverly turned out that it seemed spare, not sparse.

These days, the Ramada Milford Plaza is angling for the business crowd in a big way. Right now, renovations are under way to accommodate them. Already, 440 rooms have been redecorated with punched-up colors—same gray-and-maroon color scheme, just a little brighter—and homey accents like wooden headboards and bedside reading lamps. Seven floors were completed at the end of the year; the rest will be done by 1995. At the moment, these rooms, unless requested, are snapped up by corporate clients, who want double beds instead of singles, 30-second checkouts, and the fitness center—small, but with up-to-date equipment and a startling twenty-ninth-floor view.

The Ramada Milford Plaza, 270 West 45th Street, 869-3600. Singles are \$95 to \$135, doubles \$110-\$150. Lullaby of Broadway room, \$49.50 per person double occupancy. Quikbook usually can get you a double room for \$72.

ASLEW OF NO-FRILLS BUDGET HOTELS surrounds the Empire State Building, including the Hotel Wolcott. And I must say that the lobby here—Louis XVI-style and dripping with ornate moldings—was the most imposing of all those I visited. During renovations last year, workers found a marble floor underneath five layers of linoleum, and a Tiffany-style stained-glass window behind the cheap plasterboard. The Wolcott's illustrious history, which began in 1901, has included inaugural balls for New York's mayors; and in the early 1900s, even Edith Wharton stayed here for \$3.50 a night (rooms were \$2 if you brought your own butler).

But you can't rate a hotel by its lobby, and I'm sorry to report that the rooms I saw were rather Spartan. Spacious, yes—with ceilings over ten feet high—but dreary. My battleship-gray room provided little cheer, but Scott Erlich, the hotel's general manager, says the rooms have recently been wallpapered. An oversize bureau had plenty of space but looked as though it had not been cleaned since the previous occupants checked out. The hunter-green bedspread was worn, and so was the industrial carpet. On a later inspection with Erlich, I found that other rooms were in better shape: Rugs were plusher, spreads cleaner,

and most rooms had new wallpaper. The hallways—paved with linoleum and brightly lighted—look like something out of a grade school.

The hotel is located on a street that's desolate after five. Still, the place seems to do a good business. After several days' notice, the best room I could reserve was a double with no bathroom. At \$45 for a double room with "detached" bath (that's how the brochure describes a bathroom down the hall), rates are comparable to a hostel's. So if price is your only requirement, the Wolcott may be worth a look.

Hotel Wolcott, 4 West 31st Street, 268-2900. Double rooms with baths are \$65; without bath, \$45. Singles with private bath are \$60; without bath, \$40.

BIG CITIES ARE SOMETIMES best experienced from small, intimate hotels that make you feel cozy and cosseted. The Franklin, on the Upper East Side, is that sort of place. It's the details that charm in this 53-room hotel: fresh roses on the desks and original black-and-white photographs of the neighborhood on the walls.

In a city where the old is too often torn down to make way for the new, Bernard Goldberg, who also runs the revamped Hotel Wales and the soon-to-be-completed Shoreham, decided to restore rather than gut this formerly seedy low-rent hotel. A little excavating exposed neat architectural details—Art Deco borders and casement windows—that have been left just as they were. The result is a stylish

boutique hotel, hip in the style of the Paramount and Royalton.

The lobby has a clubby, masculine feel—black granite, brushed steel, and cherrywood—and the service is good throughout the hotel.

A friendly, slightly bashful bellman named Mohammed Gaffer took me up to my \$125 room on the seventh floor. It was hatbox small (ten by fourteen feet) but so cleverly turned out with wrought-iron and wooden furniture that it seemed spare, not sparse. The bed was a sort of postmodern twist on the old canopy—sheer white voile draped over a frame of sandblasted steel rods. There were also a cedar closet and a TV/VCR; a list of tapes available downstairs included a great selection of independent and foreign films.

But it was the bathroom that really impressed me. The cast-iron tub—the original, reglazed—was fantastic, and the sink was a big stainless-steel number set in a black granite counter. Fluffy towels, a hair dryer, and a basket filled with little bottles and all sorts of soaps made me feel pampered and well cared for. (The \$115 room, which could also accommodate two, was smaller, had only a full-size bed, and seemed better suited to one person than to a couple.)

At breakfast the next morning, the crowd looked very much like the young, good-looking residents of the neighborhood. A twentyish woman with bobbed hair perused the wedding section of the *New York Times*; a young couple in crisp khaki shorts and polo shirts promised at checkout, "We'll be back."

I didn't see any models or particularly artistic-looking souls, though I had been



Models from Ford and Elite favor the Franklin.



told that the Franklin was the unofficial residence of the museum crowd as well as models from Elite and Ford.

Showing a modesty uncharacteristic of her profession, Elite model Nikki Novak says she likes staying at the Franklin because "you don't get the feeling that everyone is looking at you."

The Franklin, 164 East 87th Street, 369-1000. Double-occupancy rooms are \$115 and \$125, including free parking and complimentary coffee and croissants in the morning and afternoon. The larger rooms are available for \$95 through Quikbook.

IF I WERE COMING TO New York cold, knowing no one, I'd stay at the newly refurbished New York International American Youth Hostel on 103rd Street. Be prepared: This is basic stuff, but there's always an interesting mix of international travelers, and if you're on your own and want to meet other people, this may be the place.

The day I visited, there was a bicycling tour (the hotel has its own bikes if you don't). Other events might include a jazz tour of Harlem or a boat ride around the city.

The hostel has its share of hippie backpackers, but there are older guests. Events like the marathon five-borough bike tour (a special high-carbo dinner was served the night before the race) attract people of every age. High ceilings, light-blond furniture, and tall windows give the rooms a clean, airy feel. I saw them in the high season, and even those with three or four bunk beds seemed spacious. In the off-season, when the rooms are converted to singles and doubles, they must feel palatial. (Since I'm a New York City resident, I was not allowed to stay at the hostel or the YMCA.)

"This hostel is really run more like a business than a hostel; it has to be, in New York," says Jazz Jordan, a former hotel member himself and now the front-desk man. As a result, this 480-bed hostel is much more user-friendly than its European counterparts. Chores, curfews, and ghostly early-morning checkout times common in European hostels aren't part of the routine here. And visitors are allowed to keep their bags, albeit neatly packed, under their beds during the day. "All we ask is that you clean

up after yourself," says Jordan.

One caveat: This neighborhood is undeniably spooky at night. "We tell all our visitors that this is New York," Jordan says. "Be careful. Stay on the more populated avenues." I'd go a few steps further and stress group activities and cabs after dark. The building itself is safer than most hotels: A security guard lets only those staying at the hostel go to the upper floors. Computer key cards—safer than old-fashioned keys—let hostelers into their rooms.

The New York International American Youth Hostel, 891 Amsterdam Avenue, at 103rd Street, 932-2300. A shared room is \$23 a night per person.



At the Milburn.

THE CITY'S YMCAS CONTINUE TO cater mostly to students, but they're starting to attract an older clientele as well. These days, the Y is more of a hotel than a hostel. There's no age limit. Rooms are equipped with air-conditioning and color TV; there are no phones. Older guests will also be pleased with such recent additions as double beds, a state-of-the-art fitness center, and a few upgraded rooms with private baths (\$85).

The Vanderbilt YMCA has a great location—midway between Grand Central and the United Nations on a very good block—and last June, the owners finally finished a major renovation. The rooms are still functional and dorm-style: Bunk beds are the norm. But the walls are freshly painted and the linoleum floors spotless.

Vanderbilt YMCA, 224 East 47th Street, 756-9600. When booked and paid for in advance through "Y's Way," rooms are \$40 for a single, \$50 for a double, plus a \$3 reservation fee (308-2899).

THE UPPER WEST SIDE HAS THREE HOTELS undergoing some sort of renovation—the Excelsior, the Beacon, and the Milburn

Hotel, which is my favorite of the three. Once a dignified apartment house, the Milburn was bought in the early eighties by its present owners, who had hopes of turning it into a co-op. "But you know what happened to the co-op market," says general manager David Bernstein. So instead, they asked Bernstein to convert the building into a hotel.

Today, 92 of the 131 apartments have been converted into guest rooms and are in two stages of renovation: new rooms with new baths or new rooms with older baths.

The hotel's lobby is really quite elegant—marble columns, original artwork, and Oriental carpets—and the staff quite gracious.

In fact, the front desk immediately upgraded my friend and me (for this visit, I decided I wanted company) to a suite after we requested twin beds instead of a double.

All of the rooms—studios and two-room suites—come with bookcases, reading lamps, clock radios, and glass tables with chairs. The furniture is modern, and the rooms have brand-new and fully equipped kitchenettes.

Guests are a mixed bag, but the hotel seems to be particularly popular with those who want to be within a taxi ride of Columbia University or within walking distance

of Lincoln Center.

Milburn Hotel, 242 West 76th Street, 362-1006. Studios run from \$89 to \$110; two-room suites sleeping two are \$130 to \$180. The rates are the same, single or double occupancy, with an additional \$10 for a third person in the room.

checking it out

Before you book a room, here are a few tips. Most important: Never, never pay the published rates. These are the regular prices that hotels will quote over the phone. Simply by asking for the corporate rate, you can often get 20 percent knocked off. Something called consolidating firms is the latest wrinkle in the hotel industry. These companies buy blocks of rooms from hotels at volume discounts and pass the savings—some as high as 40 percent off published rates—on to consumers. Discounts are particularly substantial through Quikbook (800-789-9887) and Express Reservations (800-356-1123), though Express, unfortunately, no longer handles any of the ten hotels in this article. Reservations are made through the agencies but are paid for, as usual, at the hotel when you check out.

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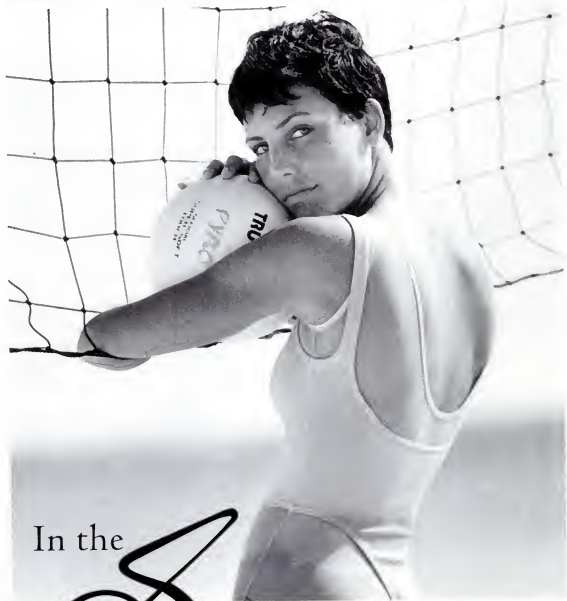
Opposite: nylon-and-Lycra two-layer bathing suit by Lisa Bruce, \$165 at Barneys and Bergdorf's.

Photographed at Elbow Beach Hotel, Paget, Bermuda

Left: Lycra bikini by Calvin Klein Swimwear, \$75 at Saks Fifth Avenue; cotton cardigan, \$32 at the Gap. Model: Michael McCraine. Right: nylon-and-Lycra bikini bottom by Melia Mills, \$44 at Big Drop (174 Spring Street and 552 La Guardia Place); silk tank top, \$134, and cardigan, \$180, by Tse Cashmere, at Barneys New York and Bergdorf Goodman. Model: Francis Torres.

PHOTOGRAPHED
BY
CHUCK BAKER

A Place




In the

Summer

BY MARTHA BAKER



Left: Lycra camisole with string bikini from Viewpoint by Gottex, \$66 at Macy's. **Right:** Lycra bikini (bottom not shown), \$68, and Lycra briefs, \$72, from Viewpoint by Gottex, at Macy's.



Will this winter never
end? Start your own heat
wave in a sleek tank or a
teeny bikini; grin and
bare it, or take cover in a
comfy cardigan when it's
time to play.

Leotard tank top and bikini bottom
by Calvin Klein Swimwear, \$70
at Bergdorf's.



This page: cotton tank top, \$15, cotton-Lycra brief, \$50, and belt, \$7.50, by Norma Kamali (11 West 56th Street). Opposite, left: nylon-and-Lycra suit from Michael Kors Swimwear by Truio, \$80 at Bergdorf's. Right: nylon-and-Lycra bathing suit from Michael Kors Swimwear by Truio, \$92 at Barneys and Bloomingdale's.

Hair: Alberto Guzman
for Stephen Knoll Salon
Makeup: Lydia Snyder
for Stephen Knoll Salon
Fashion associate:
Elizabeth Allen



Hand-painted wooden candlesticks are \$65 a pair at the Lindsay Allen Studio (534-8098).

Cranberry-topped
white-chocolate
cheesecake is \$36
at Indiana Market;
serves ten (80
Second Avenue,
near 5th, 505-7290;
order ahead).



BEST BETS

BY CORKY POLLAN



Cotton-jacquard dish towel is \$15.95 at Kossel & Matlines (124-4444).

Will you, won't you be my baby?



His-and-her blowouts are \$5 for three at E.A.T. Gifts (1062
Madison Avenue, near 80th Street, 861-2544).

PHOTOGRAPHED BY MONICA STEVENSON

Cara Crowinger hand-carved-resin heart is \$110 at Adrien Linford (927 Madison Avenue, near 74th Street, 628-4500).

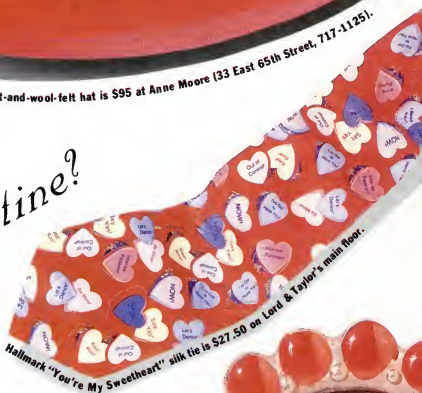


Velvet-and-wool-felt hat is \$95 at Anne Moore (33 East 65th Street, 717-1125).



Madison Avenue, near 90th Street, 410-1800.

by, my sweet valentine?



Hallmark "You're My Sweetheart" silk tie is \$27.50 on Lord & Taylor's main floor.



A pound of gummy hearts in a cupid box is \$7 at E.A.T. Gifts.

Diane Markin ruby-jewel frame is \$35 at Frank McIntosh on Henri Bendel's second floor.



The Insatiable Critic/Gael Greene

FIRE AND RICE

“...At Baluchis, two can orchestrate a sense-tingling feast. But with five or six, full-throttle decadence seems compulsory. . .”

FOLKS WHO LIVE BELOW THE MAGINOT Line (for some it's 14th Street, for others 23rd) like to think they have everything just a speed-walk away. Now there's a new treat to nurture the delusion. **Baluchis**, the pungent taste of India with its voluptuous heat and exotic perfumes, smack dab on Spring Street's restaurant row. It's so easy to fall in love with the tapestry of cumin and cardamom and turmeric, the trailing scents of anise, coconut, and sweet, tangy tamarind, the wonderful flatbreads from the griddle and tandoori oven, and the daring sadism of so much chili dynamite. As if 6th Street weren't already superfluous.

Stroll by, fall in, share fiery lamb vindaloo and saffron rice pullaw with peas, then marvel at the modest tab. That's good enough. But look around the place and you'll see that owner Rakesh Aggarwal has a grander vision for SoHo. Artists must have art, he reasons. But why the name—why *Baluchis*? He liked the sound, “sort of Italian” and reminiscent of Baluchistan, a Persian province from which this food does not come.

Though Rakesh began his New York life as a waiter at “21” and then at the Oak Room, he's now an importer with easy access to his native treasures: the glorious camel benches in the window, the chairs with silver rams' heads, the fabulous copper tableware, the old shutters that have been framed under glass to make tables. An exquisite carved and painted medallion taken from an old mansion is set for our bacchanal, six of us gathered on patchwork chairs with the glitter of scattered sequins and silver threads.

Two can certainly orchestrate a sense-tingling feast here, but with five or six, full-throttle decadence seems compulsory. We're sharing aloo papri, a vibrant toss of pastry crisps, chick-peas, potatoes, and onion bound with yogurt-tamarind-cilantro sauce. Street food in India, Heaven

here. From the “to begin” column: freshly fried vegetable fritters (bhaja) and a tandoori-vegetable platter, its dense squares of cottage cheese (paneer) less than a hit. But our first bread, layered whole-wheat paratha, has already disappeared, and with it the last shred of discipline. Then comes the whole leg of lamb in its copper baking dish, a caramelized launch on a nest of slivered onions, pepper, and tomatoes. Not pink, as we like it, but juicy and full of flavor. Now all moral fiber unrav-

cumber, everywhere but on their fevered brows. Oh, joy—they've left the small petri dish of pickles untouched. Essence of cedar closet, wicked little morsels about to detonate. I love it.

The rotund A.J., for Arjun Gulabrai, sergeant in charge, quickly sizes up your internal carburetor—for us, he brings everything quite torrid. “I could see from how you ate the pickle,” he says. But the heat can be toned down. The leg of lamb can even be cooked medium if you call ahead.

With a couple of desserts, tax, and tip, we've indulged to near-paralysis for less than \$25 each, exiting with a huge sack of leftovers we'll leave beside a cardboard sleep station. But the liquor license is due any minute, and the tab will elevate with calls for Indian beer, fruity wine, and other fire extinguishers.

If you worry that too many dishes may taste too much alike, ask for guidance. Or choose peppery-hot potato cakes (aloo tikiyas), tender chicken tikka (tandoori is too dry for me), and a spicy lamb curry. Or focus on vegetables. Either way, with saffron biryani and a bread, you've got dinner. The desserts Indians crave mystify Western taste. But the mango kulfi is surprisingly good for faux ice cream. Already, one of us is addicted to rasmalai, cheese balls in milk sauce with rosewater. And gulab jamun (those cheese balls again), deep fried

and macerated in sugar-rosewater syrup, is so sweet, one bite will do.

Once again I'm reminded of the metaphysical chasm between the incurable gourmand and the mere human being. The Road Food Warrior has loved our night at Baluchis. He can't wait to go back in a week or two. I wake up the next morning, intoxicated by the memory of cumin and curry, exhilarated to discover that the doors to Baluchis swing open at noon.

Baluchis, 193 Spring Street (226-2828). Open noon to midnight daily. A.E., M.C., V.

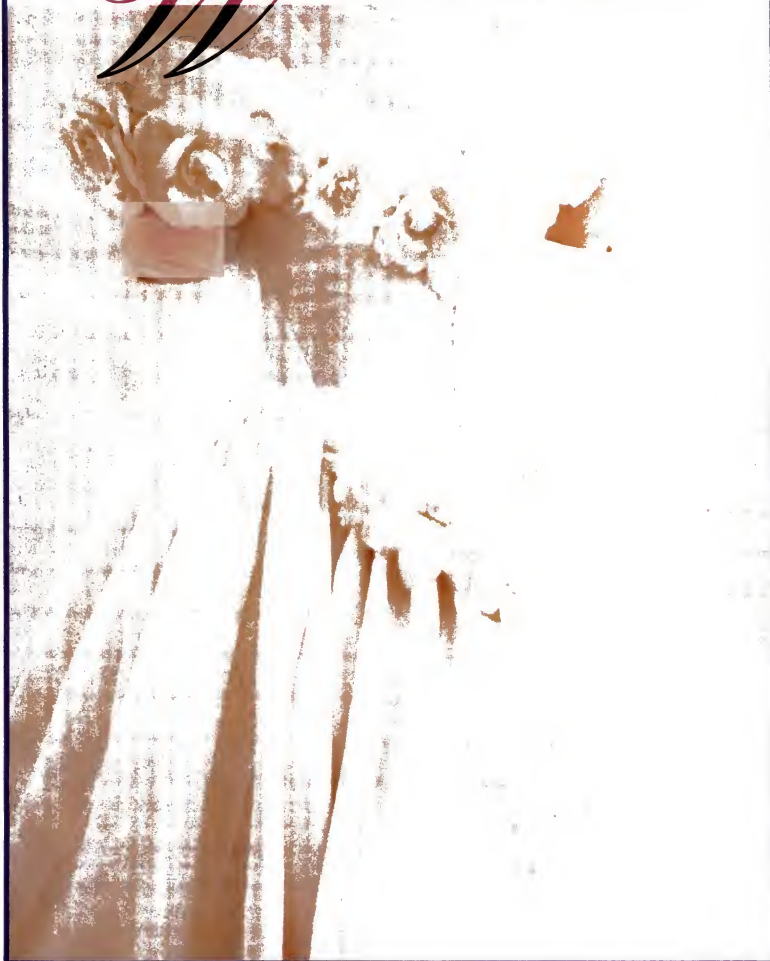


PASSAGE TO INDIA: Subcontinental cuisine at Baluchis.

els, just in time for chicken (tikka masala) in a powerful and buttery tomato bath, potatoes in curry (aloo dum), and a fragrant melt of eggplant (because for some of us, a day without eggplant is like a day without Letterman).

We could say stop. But miss this vegetable biryani with raisins and slivers of almond? This trio of breads—onion kulcha, garlic nan, and spicy-potato stuffed paratha? And how to resist the amazing daal, with lentils intact in a butter-rich purée? My pals cut a swath through the mango chutney. They dab the cooling yogurt raita, with its chunks of pineapple and cu-

CITY *W*EDDINGS & HONEYMOON GUIDE



Kathleen Murray & William Schulte's Pre-nuptial Agreement



She's Pearl Jam and pole climbers. *He's* Wagner and wingtips.

Agreeing on china and crystal they'd share for a lifetime
called for some very delicate negotiations. Or at least a referee.

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(By the way, Kathleen and Billy agreed on Wedgwood china, Sasaki crystal and Cristofle flatware.)

CITY *M* WEDDINGS & HONEYMOON GUIDE

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BOTH FROM "THE WEDDING DRESS"
BY MARIA MCBRIDE-MELLINGER
RANDOM HOUSE



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On the cover: Ball gown in silk woven to satin, by Richard Glasgow (available at Kleinfeld). This page: Shoes decorated with beads, bows, and faux jewels.

A wedding ought to be perfect in every respect: A radiant bride and her cordial mate...guests, music, the service, and location all in harmony...food, flowers, and decorations that please the senses...glorious weather...and superlative pictures to record the splendor. Yet as engaged couples quickly discover, perfection has its price—and it also requires months of planning for every element to come together on that one day.

The necessity of attending to wedding details that can be controlled begins right after the engagement. And the more time a couple devotes to preparing for the event, the more likely they'll secure the services that ensure the wedding of their dreams.

The pages that follow will help New York brides and grooms navigate their way through the decisions ahead: Wedding apparel, jewelry, and looking and feeling one's best will all require attention. Where to go—from imaginative bridal registries to choosing a location for the reception to selecting a honeymoon idyll—is another major concern.

Whether one is marrying a millionaire who happens to own a hotel, or just holding the reception there, the special day deserves to be a rich experience. With love, luck, a sense of humor, and the help and stamina of those involved, a well-planned wedding can set the stage for a long-running marriage.

BY SUSAN BRESLOW

SAVVY SOURCES

Wedding guides are among bookstores' best-sellers. It makes sense: Who would want to overlook or fumble a critical detail, when so much time and money is at stake? Noteworthy recent releases include *Bridal Bargains: Secrets to Throwing a Fantastic Wedding on a Realistic Budget* by Denise and Alan Fields (Windsor Peak Press, 800-888-0385, \$10.95). Buyers get a money-back guarantee: If the book doesn't help save at least \$500 on the wedding, its cost will be refunded. Filled with shopping strategies, hints, and examples of hidden costs and pitfalls, it's unlikely the authors will have to post many refunds.

The Wedding Dress (Random House, \$40) by Maria McBride-Mellinger starts with a history of the gown, looks at modern wedding apparel, and concludes with the former *Bride's* magazine fashion editor guiding the reader toward selecting her own

dress. *Bridal Flowers: Arrangements for a Perfect Wedding* (Little, Brown, \$24.95), also by McBride-Mellinger, with exquisite pictures by William Stites, takes the mystery out of flower selection and gives advice on choosing and working with florists.

And at last, when bride and groom are husband and wife, they can put all the wedding books aside and become charter subscribers to a new magazine, *Married Woman* (800-433-1800; \$14.97 for one-year subscription)—the only publication dedicated to life after the ceremony.

DELIGHTED THEY'RE INVITED

Once a guest list is established, a couple can inform friends and family of the celebration in a number of ways. As with all wedding details, the invitation reflects their sense of style.

"A proper invitation is engraved on ecru or white stock made from 100-percent

cotton fiber [which does not yellow or decompose over time], and contains nine to sixteen lines of information," says George Raymond, an expert on etiquette and arbiter of stationery at Cartier (653 Fifth Avenue, at 52nd Street, 212-753-0111).

For couples comfortable with a less traditional approach, as well as for those marrying again, just about anything goes in invitation design—as long as the typeface is readable and there's no confetti involved. With 20 years of wedding-planning experience, the experts at Fancy That (221 Central Park South, 212-838-1201, by appointment only) help the soon-to-be-wed devise original ways to announce and accessorize their celebrations. The firm also specializes in "traditional invitations with a twist."

Talking wedding invitations certainly make a statement. Alpine Creative Group (28 West 27th Street, 3rd floor, 212-213-8280) can custom-record ten seconds of

music, sound, or voices on a computer chip and include it in an invitation. Couples who've already chosen their song can add a refrain to accompany the printed words. Alpine also carries a selection of imported handmade papers and can compose invitations in many languages, including Hebrew and Chinese.

SONGS OF LOVE

While great wedding music can't guarantee a harmonious marriage, it can make the difference between a dull and a dynamic party. The Ken Gross Orchestras (800-688-4480) offer a range of music services and have more than 60 full-time, professionally trained musicians in set groups. From that stable of talent, Gross can line up anything from a solo musician to a classical ensemble to a jazz or Dixieland combo, big band, or



Capturing the spirit of the affair: Superlative wedding photography by Andy Marcus ensures that the memories will live on.



A four-color response card and handmade invitations tied with ribbons, from the Alpine Creative Group.

major orchestra that performs Broadway, big-band, and rock-and-roll tunes.

Longtime society bandleader Lester Lanin (212-265-5208) attributes his orchestras' continued success and popularity to "our adaptability to the specific requests of an occasion. Any hits from 1930 to the present: show tunes, Cole Porter, Irving Berlin, Gershwin, Latin, and Motown—can be played on the spot, with no sheet music." Lanin orchestras or musical groups have played for royal and celebrity weddings. Ross Perot had them perform at the affairs of all four of his daughters.

Couples who don't want or can't afford live sounds can still have musical accompaniment during the processional. *Grand Entrée*, a CD with 15 full-length recordings of classical wedding music by organist Kenneth Hamrick and the American Virtuosi Brass Ensemble, costs \$25 (800-888-0988).

A PHOTOGRAPHIC MEMORY

When the big day is over and the music has faded, the delicious meal is a memory, and the flowers are gone, the only record that remains is the photography.

Andy Marcus, of the Fred Marcus Studio (245 West 72nd Street, 212-873-5588), is New York City's leading "party photo-journalist"—so he gets invited to the best weddings. Eddie Murphy and his bride were among the celebrated couples who flashed smiles for him last year. Two months ago, Marcus immortalized Donald and Marla, with complete coverage of their nuptials at the Plaza Hotel.

Throw Your Bouquet From Here.



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TREASURES FOR A LIFETIME TOGETHER

Although a diamond can inspire love at first sight, making an investment calls for a cool head as well as a warm heart. It pays to learn about the choices now available in engagement rings and wedding bands before going shopping.

"It is important to purchase a diamond from a reputable jeweler," says Alyse Frankenberg, of the Diamond Information Center, a New York-based trade organization. "Go to a jeweler with whom you have a relationship or whom a friend has recommended. He or she should explain the 4C's—clarity, color, carat weight, and cut—and will offer a money-back guarantee. The fifth C stands for confidence."

For a second opinion prior to purchase, International Gemmological Institute (580 Fifth Avenue, between 47th and 48th streets, 212-398-1700) offers written appraisals of diamonds and other gemstones by certified graduate gemologists.

ENGAGEMENT RINGS

Modern Bride magazine reports that in 1992, 55 percent of engagement-ring buyers preferred round center stones, and 23 percent chose tapered-at-each-end marquise cuts.

While many first-time brides want only diamond engagement rings, others are choosing a colored-stone solitaire as a less expensive but fashionable alternative to wearing a piece of ice. Strong and durable sapphires are the first choice of

most who take this option, and rubies are the stones favored next.

Women who marry for the second time sometimes choose to wear a "fashion solitaire," a larger central stone surrounded by diamond baguettes. The style incorporates both engagement and wedding rings.

Dina and Eric Mor, owners of Atlantic Diamond Cutters (212-575-1500, by appointment), point to a growing trend in stone selection: "It's now preferable to be less flashy and more understated," says Eric Mor. "Consequently, oval- and emerald-shaped stones are making a comeback." Atlantic specializes in better-quality half- to seven-carat stones, many accompanied by a grading report. Or, says Mor, "we will have a stone certified and the customer will get a guarantee."

STYLISH WEDDING BANDS

Although classic wedding bands will always be in favor, contemporary styles project a couple's individuality and their appreciation of fine design.

"There are basically four styles of wedding rings couples want now: modern, traditional, handmade, and antique," explains Mel Krumholtz, owner of Wedding Ring Originals (691 Lexington Avenue, and 57th Street, 212-751-3940). The shop carries many variations on each, will customize any, and makes a catalogue available free.

Must a wedding band always match a woman's engagement ring? No, says Krumholtz, who considers the band the more important of the two. "Not only are wedding rings

required at the ceremony, but most couples also wear theirs as everyday jewelry afterward. Not so for an expensive engagement ring, which is often removed for travel or before activities."

While yellow gold reigns supreme as the material for bands, beautiful rose gold and pure, lustrous platinum make strong fashion statements. Many couples of the '90s are choosing mixed metals and non-shiny surface finishes.

Some popular designs sandwich a band of one precious metal between two of another color



Diamond alternatives: pearl ring and ruby bracelet, by Dina Mor, Atlantic Diamond. and/or texture. Shiny or matte gold bands studded with small diamonds are also attractive.

Custom options at Wedding Ring Originals include changing a ring's width, dome, or gold color; adding or removing design elements from a prototype; and selecting a finish. Rings can be matte-finished or polished shiny as a mirror; reflective yet subtle silk-satin finishes are especially appealing.

Krumholtz will engrave initials inside a ring free of charge. Or (for a nominal fee) perhaps a short message is desired, such as a recent bride's THIS IS NOT A DATE inside her groom's band.

Eighteen-karat-gold ring mounts for diamonds and colored gemstones, by Etel Frederica (\$670 to \$950, excluding stone).





White, pink, and yellow gold braided into a basket-weave design (about \$400, Wedding Ring Originals).

PEARLS AND FINE WATCHES

Feminine and flattering, pearl necklaces and earrings are ideal accessories for white and light-colored dresses. Especially attractive with off-the-shoulder styles, warm-looking pearl necklaces are suitable for any gown that doesn't have a high neckline. Romantic-looking chokers and collars can make a neck appear swanlike.

Although the classic strand of cultured pearls is the traditional bride's choice, women look pretty in less-expensive freshwater-pearl collars and twist necklaces too. Faux pearls and diamonds are popular items at the new accessories department of Kleinfeld (8202 Fifth Avenue, Brooklyn, 718-833-1100). It sells jewelry for the bride, her attendants, and the mothers.

Prices start at \$35 for a pair of Kenneth Jay Lane faux-diamond-pavé bow earrings with a pearl drop. Lane also makes necklaces, bracelets, and pins for the occasion in Austrian crystal and faux pearls. The department features designs by Miriam Haskell as well, and Kleinfeld's bridesmaids shop (8209 Third Avenue, Brooklyn, 718-238-1500) displays Carolee designs.

To get her to the ceremony on time, a bride can depend on Cartier (653 Fifth Avenue, at 52nd Street, 212-753-0111), which has recently introduced an elegant new version of its classic tank watch in 18-karat gold on a triple-strand pearl bracelet.

At the engagement or on the wedding day, the bride may wish to present a gift of value to the groom. "It should be something that lasts for the length of the marriage and can be passed down as an heirloom," advises Anthony d'Ambrosio, executive director of Tourneau (488 Madison Avenue at 52nd Street, 212-758-3265), who regularly wears the watch his mother presented to his father over 50 years ago.

"Classically styled brands of quality now being selected include models by Patek Philippe, Vacheron Constantin, Audemars Piguet, Cartier, and Rolex," he says. All watches from Tourneau can be engraved free to commemorate the occasion.



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CORNER

WEDDING WEAR

Today, virtually every bride will exchange her nuptial vows attired in a special dress meant to be worn only once, as a hallmark of the significance of the event," writes Maria McBride-Mellinger in *The Wedding Dress* book. A gown may be "frankly feminine, undeniably sophisticated, stark white, splashed with color, elaborately embellished, or deliberately streamlined. This diversity of choice may seem confusing but it allows each bride the luxury of expressing her personal style through her wedding dress."

The 1994 bride will find choices expanded even further. Wedding gowns in strong, rather than muted, colors are now coming down the aisle. Bridal magazines show styles in solid red, and even black.

Prolific designer Demetrios has introduced a lacy platinum collection. And there's a sudden gold rush for dresses with metallic-colored lace and embroidery. Scaasi's "Goldie" is a satin, off-the-shoulder, cap-sleeved formal-length gown with matching train and antique headpiece lightly accented with gold bugle beads.

Glamorous mother of the bride or groom: Yoly Muñoz's silk-metallic gazeau over gold lamé, and guipure lace with pearl-crystal trim (about \$2,200, at Eleanor Schain).



U.F. BEATON

After color, there's the matter of hemline: short and chic or long and elegant? "Short dresses are selling well," says Nancy Aucone, co-president of Kleinfeld (8202 Fifth Avenue, Brooklyn, 718-833-1100), which sells 8,000 wedding dresses a year. "They're appropriate for a smaller ceremony, regardless of the time of day it's held." From the Degas-ballerina look—a stretch-top leotard bodysuit with a tulle skirt—to fit-and-flare mini-dresses, brides are showing their legs.

There are even options for women who want a long dress for the ceremony and a shorter version for the reception: Bill Levkoff designs above-the-knee fashions with a floor-length removable overcoat made of the same lush material. Cut like an apron and tied in front, a matching long skirt wrap provides two-tier opulence. Another alternative is for the bride to surround herself in head-to-toe tulle veiling, prettily covering up her short dress for the ceremony.

International style can be seen in designs from Italy, Spain, France, and England for the new season. February 15-19, Kleinfeld sponsors a British promotion featuring gowns by Beverly Summers and Andrea Wilkins. There'll be a special reception for designer Louise Hamlin-Wright, who, according to Aucone, makes "totally outrageous dresses" of hand-painted tulle with a love poem sewn in (\$5,000 to \$8,000) and matching floral headpieces.

A new Laura Ashley dress-and-accessories boutique has opened in the bridal megastore. The designer's exclusive line of bridal, bridesmaid, and flower-girl fashions includes her signature chintz prints and velvets.

Manhattanites can board Kleinfeld's shuttle (\$5 each way; reservations required) at the motor entrance of Le Parker Meridien Hotel (56th Street between Fifth and Sixth avenues); Tuesdays through Saturdays, the "bridal train" makes two to three round-trips daily.

Couturiers with an international following, such as Carolina Herrera, Vicky Tiel, Christian Dior, and Mary McFadden, are also well represented

at Kleinfeld. Should none of the above—or anything else off the rack—perfectly fit the bride or her fancy, Kleinfeld's custom and couture consultant, Monica Hickey, and staff of more than 150 alteration experts can customize one (by appointment only).

In Manhattan, both Saks Fifth Avenue (611 Fifth Avenue, between 49th and 50th streets, 3rd floor, 212-753-4000) and Bergdorf Goodman (754 Fifth Avenue, at 58th Street, 6th floor, 212-753-7300) have bridal salons with selections of gowns made by leading contemporary fashion designers.

Even a bride on a limited budget who's always wanted an exquisite gown can afford one. Michael's The Consignment Shop (1041 Madison Avenue, between 79th and 80th streets, 2nd floor, 212-737-7273) opened its bridal area in October. It features wedding dresses, headpieces, jewelry, gloves, lingerie, and other accessories worn before, impeccably cleaned, and now priced at less than a third of their original cost.

A large selection of gowns, including styles by Demetrios, Vera Wang, Oscar de la Renta, Christian Dior, and Mary McFadden, is available for \$150 to \$1,800, with many in the \$250 to \$500 range. The shop also selects wedding wear on consignment.



Single- and double-breasted shawl-collar tuxedos are among the current choices of well-dressed grooms.

Prospective grooms can select their tuxedo or suit from the vast inventory at Ameri (243 East 60th Street, 212-838-1300). The store carries designs by fine Italian manufacturers such as Missoni, Principe, Brioni, Pancaldi, and Zanella, among others.

According to owner Kass Ameri, the double-breasted shawl tux is unquestionably the most popular at the moment. The store also carries single-breasted notch-lapel and shawl collars, double-breasted peak lapels, and morning suits and cutaways. Tuxedos cost \$500 to \$1,500; suits \$400 to \$1,600.

The mother of the bride (or groom) is also looking fashion-forward today. "Women in this age group are younger, hipper, and in better shape now than they've ever been," says Andrea Tannenbaum, of Eleanor Schain (6177 Strickland Avenue, Brooklyn, 718-444-4253).

She notes a return to glamour: Basic black, tailored suits, and wear-again outfits have been edged out of the spotlight by flowing ball gowns of diaphanous silk organza, chiffon, tulle, and taffeta. Radiant reds and gold are the colors of the day. Dresses with tastefully beaded accents have replaced those beaded all over.

To dress the youngest members of the wedding party, Pitti Bimi (264 Norwood Avenue, Deal, New Jersey, 908-531-3676) carries traditional styles, fitting boys and girls ages 3 months and up. The outfits of the ring bearer and the flower girl can be made to match.

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Tank chemise (\$124) and short kimono robe (\$220) in silk with sheer floral pattern, by Lauren Bogen.

BRIDAL ACCESSORIES

While the wedding gown draws the most admiring gazes, the right accessories add crowning touches. Diane Wagner (212-663-1079, by appointment) crafts romantic-looking yet comfortably lightweight headpieces and other bridal accessories accented with flowers, ribbons, and lace (average cost \$300). For one spring wedding, she created a veil with a large, ivory-silk center rose surrounded by smaller rosebuds and ivory tulle. A strand of faux pearls wove through the flowers, and single pearls were scattered about the veil.

Depending on a bride's preference, Wagner works with either fresh or silk flowers. A number of her designs can be seen in Bergdorf Goodman and Kleinfeld's new accessories department, which carries headpieces, jewelry, gloves, handbags, shoes, and wraps.

Lingerie on Lex (831 Lexington Avenue, at 63rd Street, 212-755-3312) provides brides-to-be with the right foundation. A thick satin or heavily beaded dress tends to weigh a woman down and flatten her chest. So she needs strong support to accentuate her shape underneath.

Lingerie on Lex is stocked with corsets and bras (including low-backed, strapless, and see-through models), panties, garter belts, and cotton, silk, or stretch-lace G-strings and thongs best under tight, slinky

gowns. The shop maintains a bridal registry, and owner Randie Shabo says lingerie embellished with pearls, and gown-and-robe peignoir sets are popular shower gifts.

A bride can outfit her trousseau with imported European intimate wear and bridal-shower gifts can be selected at Lauren Bogen Lingerie (1042 Lexington Avenue, at 75th Street, 212-570-9529). Calais-lace garter belts, merry widows, Lou Lingerie of France foundations, and silk-chiffon-charmeuse peignoir sets, camisoles, and undergarments in cotton or silk round out the inventory. "Our forte is special sizing, expert attention, and affordability," says Bogen. "We also make silk peignoir sets and underwear to order."

To properly outfit a bride down to her toes, Vanessa Noel and Peter Fox in-store shoe boutiques have been established in Kleinfeld. Both designers have their own Manhattan shops as well.

Fox (105 Thompson Street, 212-431-7426) is known as a maker of romantic-looking bridal shoes. Noel (26 East 66th Street, 212-737-0115), who custom-made shoes for Mariah Carey's wedding, is recognized for fashion-forward styles, which include both mules and platform shoes for the woman in white.

SPECIAL SERVICES WITH A PERSONAL TOUCH

By definition, every bride is beautiful on her wedding day—but some devote months of preparation to enhance that special glow. To that end, a number of city salons offer services intended to pamper, beautify, and soothe.

Estée Lauder's Beautiful Bride Countdown consists of a complete schedule of treatments and is available at its spa in Bloomingdale's (Lexington Avenue between 59th and 60th streets, 212-980-9040).

Behind the red door at Elizabeth Arden (691 Fifth Avenue, at 54th Street, 212-546-0200), skin aestheticians apply their expertise and warm hands to giving facials. Depending on skin condition, a deep-cleansing (\$55), aromatherapy or ceramide (\$60), or millenium (\$65) treatment may be just what's needed to clarify the complexion. It's best to start treatment four to six weeks in advance of the big day.

Facials, manicures, massages, and even pedicures are becoming important grooming steps and stress reducers for the bridal couple. Lia Schorr (686 Lexington Avenue, at 57th Street, 212-486-9670) provides them to bride and groom. Although her personal

recommendations vary according to each individual's needs, Schorr might suggest a seaweed facial with a light peel (\$55) for the bride and a deep-cleansing facial (\$43) for the groom.

Anushka Day Spa (241 East 60th Street, 212-355-6404) offers bridal packages that can be presented as gifts. Orders for gift certificates can be phoned or faxed in, and an additional \$10.50 guarantees overnight delivery.

Getting skin smooth sometimes requires removing unwanted hair from the face or



Bride's head revisited: Accessories made of fabric flowers with laces and tulle (\$250 to \$350, by Diane Wagner).

body. Lucy Peters (150 East 58th Street, 212-486-9740) has an Integrated System that guarantees hair removal without regrowth. "Where waxing and tweezing can create bristly, rough, and pimply skin, our type of electrolysis provides a lasting smooth finish," Peters says.

Rates are from \$55 for up to a half-hour, \$100 per hour, and a free comprehensive consultation is available. Because more than one treatment may be required, Peters schedules the sessions so that the results can be achieved before the wedding day.

Skin breakouts that appear a few days before the wedding can usually be cleared up quickly with a dermatologist's care. Brides with sun-aged skin may want to investigate the cosmetic benefits of a skin peel. Dr. Mark Erlich, of the New York Plastic Surgery Center (800A Fifth Avenue, at 61st Street, 212-861-4100), performs both phenol and TCA peels (\$2,000 to \$2,500), stronger than over-the-counter and salon exfoliation treatments.

Parents of the bride and groom who want to look their best coming down the aisle may consider plastic surgery. Dr. James J. Reardon (737 Park Avenue, at 71st Street, 212-832-0770) says that new procedures offer superb results, especially around the neckline.

Anyone planning medical treatments is advised to undergo them at least three months before the wedding, so that all signs of healing will have faded.

THE LOOK OF LOVE

No one wants her wedding to fall on a bad hair day, and steps can be taken to prevent that. Well ahead of time, a bride may want to schedule a good haircut. It's wise to avoid making dramatic changes immediately prior to the "mane event."

"For the wedding, a woman should look like herself—only better," says Elizabeth Arden's artistic director James Derek, who recommends that the bride bring her headpiece in advance so a stylist can create or match a coiffure to it.

Brides-to-be who've always wanted to walk down the aisle with long, thick hair but could never grow it themselves may find Sequence's (106 Grand Avenue, Englewood, New Jersey, 800-992-9976, ext. 81) Natural Hair System provides a solution. The firm adds 100-percent real hair to one's own, and the enhancements are virtually undetectable. Start the process early so a hairdresser has plenty of time to devise the most flattering and full style for the wedding.

You can be more comfortable with your figure.

If you experience discomfort in your back or shoulders caused by the weight of your breasts, or you feel self-conscious about your breast size, you may want to consider a breast reduction.

Breast reduction surgery is performed to reduce the size and weight of the breasts, alleviate discomfort associated with large breasts, and may improve a woman's overall appearance. It can make you feel more attractive and slimmer, and may make it easier to fit into clothing.

In some cases, this procedure is covered by your medical insurance plan.

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Common appearance of a woman with large, pendulous breasts. The areola, the dark skin surrounding the nipple, is frequently enlarged in overly developed breasts.



Breast reduction surgery involves incisions to enable the removal of excess tissue, fat and skin on the sides of the breasts, shown by the shaded area. The nipple-areolar complex is repositioned to a higher level.



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REGISTRIES & GIFTWARE

SOMETHING OLD, SOMETHING NEW

With the gown chosen, the reception site secured, the invitations in the mail, and the honeymoon arranged, it's time for the engaged couple to think about selecting gifts. Guests unfamiliar with their taste and needs will appreciate the convenience of using a bridal registry, where wedding presents can be bought with a credit card over the phone.

Macy's, A&S, and Bloomingdale's all have computerized registries, and each branch maintains on-line a list of gifts requested and a current tally of what's been purchased. Some shops supply cards for couples to announce where they've registered; stores can

also fax or mail the list to faraway friends and family upon request.

Since stores feature different merchandise, it's advisable to register with more than one. A place that offers a broad selection of items, an elegant shop, and two specialty stores constitute a good mix. Be sure to select a few low-priced gifts from each so younger and less affluent wedding guests will have choices, too.

Well-stocked department stores enable couples to furnish a new home with a vacuum cleaner and a home computer as well as bath towels and bedding. On-staff personal shoppers know the stock so well that they can help a couple quickly locate items in every department to suit their taste.

February through April is bridal-event season. At these gatherings

(free unless otherwise noted) wedding fashions are often modeled, spokespersons and consultants report on new gift ideas, products are demonstrated, and small samples are given away. Sometimes raffles are held, and grand prizes range from shopping sprees to all-expenses-paid honeymoons.

Macy's (151 West 34th Street, 212-494-3800) mounts its Couple of the Year bridal extravaganza at the Herald Square store on April 7. Those who register at any of the metropolitan-area stores are automatically entered in a drawing. The first-prize winner receives brand-name china, stoneware, place settings, and crystal for eight; a trousseau of lingerie; a diamond wedding band; a holiday for two; and more. Call for free tickets.

Strictly utilitarian items for couples moving into a house together after years of apartment dwelling are growing in popularity. While objects such as electric garage-door openers and lawn mowers may not reflect the taste of the giver or the epitome of fine design, they will surely be appreciated. Home Depot, Lechters, Williams-Sonoma, and even Tower Records are among unique specialty stores with registries.

Ethan Allen (192 Lexington Avenue, at 32nd Street, 212-213-0600; 1107 Third Avenue, at 65th Street, 212-308-7703) can help the lovebirds furnish their nest with handmade quilts, bedding, floor coverings, and a wide range of furniture and accessories. Both stores have home-fashion centers with room settings on display, and design consultants are available.

For a couple with particular space requirements, Manhattan Cabinetry (227 East 59th Street, 212-750-9800; and three other

Chin china by Wedgwood, Argentin crystal by Waterford, and Gold Juliard flatware by Oneida (the Bridal Registry at Macy's).





A custom entertainment unit designed with retractable doors (\$7,000, at Manhattan Cabinetry).

locations) can create custom furnishings. An entertainment center or bedroom platform unit with built-in drawers, storage, and lighting can be very practical in smaller city spaces, says owner Michael Koullias.

"A ready-made piece for \$5,000 to \$6,000 may be a compromise and not suit every need," he says. "Spend another \$2,000 and get the number of shelves, lights, and drawers you want in the wood and color you want."

Bridal gifts with a link to the past can be found at Wendy's New York Armory Antiques Show (Park Avenue at 67th Street, 212-472-1180, admission \$10). Sterling silver and antique quilts and wedding chests will be among the objects on display February 9-13.

Artfully presented in a turn-of-the-century townhouse, the gifts at Felissimo (10 West 56th Street, 212-247-5656, ext. 135) are environmentally friendly. Scrap metal becomes picture or mirror frames, candlestick holders, baskets, and jewelry boxes. The store has a bridal registry and offers engraving, monogramming, gift certificates, and *suroshiki* silk-cloth wrapping.

Marriage means big changes in a couple's social life. Recognizing that two address books must also join as one, the FlexAddress System (800-221-0431) has developed a six-ring lifetime address book with FlexApeel address pages, whose labels allow easy new entries. The system comes in a variety of vinyl or cowhide binders (\$40 to \$145; additional inserts cost \$16). It will help keep track of all those thank-you notes the bride and groom will be sending out to their guests for the wonderful gifts they've sent to the newlyweds' home.

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HONEYMOONS

WARM-WEATHER PLACES TO START A LIFE TOGETHER

Champagne glasses raised high, well-wishers toast the new couple...tables overflow with fine food...the atmosphere is warm and authentic: Increasingly, this scene describes the reception as well as the honeymoon, when both events occur at the same place.

Marcy L. Blum, a bridal consultant and publisher of the *Bridal Business Report* newsletter (212-688-3057), notes a rise in destination weddings, where a couple invites a few of their nearest and dearest on a mini-vacation. The ceremony itself, the reception, and the honeymoon all take place during a long weekend, along with other activities that bring revelers together.

"A four-day wedding weekend on a tropical island with 20 couples can cost less than a meal and reception for 150 to 200 people at a luxury hotel," says Blum. "At a resort in the Caribbean, it might cost \$40,000 for four days. That includes putting up 40 guests, having a rehearsal dinner on the beach with a band and traditional foods—plus a formal sit-down wedding in an air-conditioned room or on an outdoor terrace, and a farewell brunch."

The etiquette of a destination wedding generally calls for guests to

pay their own airfare, while the bride and groom pick up the tab for room, food, and beverages. It's also fine for a couple to negotiate a discounted rate for booking multiple rooms and then ask invitees to reserve and pay individually.

Couples planning a destination wedding without the help of a consultant can call an area's tourist office to find out the legal requirements for marrying there. They generally include up to three days' residency, showing proof of citizenship, completing a few documents, and paying a nominal fee. The concierge in a major hotel will often help facilitate the process.

Far and Away Weddings by Denise and Alan Fields (Windsor Peak Press, 800-888-0385, \$8.95) provides advice on planning a long-distance wedding and information on exotic spots to tie the knot.

Whether a couple's wedding takes place right in the city or on a distant shore, the following destinations are most welcoming to honeymooners.



America's tropics: The South Seas Plantation, on Florida's Captiva Island, offers honeymooners quiet, shell-strewn beaches and spectacular sunsets.

FLORIDA

Temperatures are high, airfares low, and top-notch resorts plentiful in Florida. Wrapped in beachcoast, the state's many vacation areas offer diverse and sophisticated pleasures as well as uncrowded places of uncommon beauty.

America's tropics offer the ideal backdrop for a fun-filled, relaxing honeymoon. Newlyweds who want to spend their first few days of marriage surrounded by luxury can choose among fine resorts positioned along the Gold Coast from Miami to Palm Beach.

On the Gulf Coast, the Registry Resort (800-9-NAPLES), in Naples, offers honeymooners secluded white-sand beaches and a winding boardwalk through a wildlife sanctuary. Sports-minded couples can take advantage of the fully equipped health spa, the 15-court tennis center, two championship golf courses nearby, and a variety of water sports. The hotel's honeymoon package includes a gulf-view room with a private balcony, champagne, and breakfast in bed.

Farther north, on tranquil Captiva Island, South Seas Plantation (800-237-3102) is set on 330 acres with lush tropical foliage

and an abundance of wildlife. The resort has two miles of private beach, a nine-hole golf course, 21 tennis courts, 18 swimming pools, and three restaurants.

Spectacular gulf sunsets, winding bicycle paths, and deserted beaches great for shelling are among the pleasures of a stay. Special three-night honeymoon packages offer a choice of accommodations, champagne, and an excursion cruise.

THE CARIBBEAN

A quick and easy jaunt from the East Coast, the Caribbean islands start with Grand Bahama Island in the Atlantic 50 miles from Florida and extend to Aruba off the coast of Venezuela. This archipelago contains some of the best beaches and blue-green, see-to-the-bottom clean waters anywhere. Challenging Caribbean water sports include windsurfing and bodysurfing, jet-skiing, boogie-boarding, parasailing, snorkeling, and scuba-diving. Late in the

day, skies turn pink and violet, providing the perfect backdrop to toast a new life together. A romantic hand-in-hand stroll under the moonlight ends a day perfectly.

Hotels here are honeymoon specialists that offer good value for the money. Package prices and amenities for newlyweds

abound. Couples who take advantage of all-inclusive rates and arrive off-season (mid-April through mid-December) can save substantially. Health and fitness facilities, a private beachfront, and spectacular balcony views are offered by most deluxe hotels.

Caribbean cuisine is characterized by well-spiced dishes made from fresh seafood. Pepperpot stew, leafy callaloo soup, and conch-based dishes are island delights. Shopping ranges from local crafts markets to vast malls selling everything from precious gems to designer fashions to imported leather goods. Duty-free allowances for returning travelers are



Paradise for two: Couples can retreat to a romantic hideaway on a Caribbean island.

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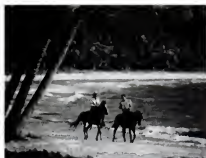
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For more information about the most elegant weddings in New York call Raven or Joseph.



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\$1,200 from the U.S. Virgin Islands; \$400 from Aruba or the Bahamas; \$400 from Barbados, the Cayman Islands, or Jamaica; and \$300 from St. Lucia. A flat 10-percent tax is levied on purchases that exceed these amounts. There's no limit on items brought back from Puerto Rico.

Since each Caribbean island is unique, honeymooners are likely to find at least one to fulfill their fantasy of paradise. Some may clamor for the action of Puerto Rico or the Bahamas while others dream of idling on a secluded beach in the Cayman Islands or St. Lucia. Island-hopping by air, taking a cruise liner, or chartering a boat and hand-picking ports of call will satisfy couples who prefer to visit more than one destination.

PUERTO RICO

In Puerto Rico, newlyweds will spend memorable days at the beach, hiking through El Yunque tropical rain forest, visiting Rio Camuy Cave Park (site of the world's largest underground river), touring Old San Juan, and shopping at Plaza Las Americas (largest mall in the islands).

Twelve casinos, numerous discos, the Bacardi headquarters, the busy Condado shopping area, and rousing LeLoLai shows celebrating the island's diverse ethnic history all contribute to the festive atmosphere. Yet calm repose can be found amid great natural beauty beyond the cities. The Caribbean National Forest on the east coast, Caguana Indian Ceremonial Park in the northwest, and the Guanica Dry Forest in the south reveal island splendor in every direction.

Just 45 minutes from San Juan, nestled between green mountains and the Caribbean on the southeast coast near Humacao, is the 2,750-acre Palmas del Mar Resort (800-468-3331). Miles of beach, a championship Gary Player-designed 18-hole golf course, and the Caribbean's largest tennis club await guests. Horseback riding, scuba diving, and deep-sea fishing are favored activities.

The resort has close to a dozen restaurants, a casino, and other entertainments. Accommodations include suites with views of the sea. Honeymoon packages include round-trip ground transportation from San Juan airport and champagne.

JAMAICA

A favorite destination of honeymooners and hedonists, Jamaica's siren song plays to a reggae beat. Breathtakingly beautiful



At a destination wedding in Jamaica, the ceremony and the honeymoon take place at the same location.

waterfalls, lush forests, sapphire waters, and multihued sunsets complete the island's seduction.

Each district has its appeal. Ocho Rios lures honeymooners to its fragrant gardens, Dunn's River Falls (a 600-foot, tiered waterfall), and other memorable places to nuzzle. In Port Antonio, newlyweds can float peacefully down the Rio Grande River in a bamboo raft. And Montego Bay has one of the largest crafts markets on the island as well as many duty-free centers.

Sandals (800-SANDALS) has built 11 resorts in Jamaica. After a destination wedding at one, bride and groom can travel to another location for a change of scenery. Couples Jamaica Resort (800-859-7873), in Ocho Rios, is designed exclusively for newlyweds, and its all-inclusive rates mean few hidden extras.

HAWAII

Strains of the Hawaiian Wedding Song can be heard above waterfalls and at the edges of lava flows. Here on these islands, beaches and gardens, terraces and gazebos also make exquisite outdoor settings. Some couples don traditional wedding gear, which in Hawaii means a white holoku gown for brides and a white long-sleeved shirt and pants with a red sash for grooms, both accessorized with fragrant leis.

After the service, newlyweds can partake in a luau complete with hula entertainment,

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160 Central Park South, N.Y., N.Y. 10019

or entertain guests in an elegant, air-conditioned banquet hall.

For those heading across the Pacific, it's a good idea to plan a honeymoon that spans at least two of the islands. Most first-time visitors to Oahu head for Waikiki Beach, where the surf's up and there's plenty of activity. Topographically diverse, Maui embraces wide sweeps of beaches, 10,000-foot Haleakala crater, remote green canyons, and Molokini, a satellite island delightful for snorkelers and scuba-divers.

After Hurricane Iniki's devastation, the now-serene island of Kauai is verdant once again. On the Big Island of Hawaii, it could be the fire-tinted sunsets along the Kohala coast, 14,000-foot-tall Mauna Kea, or the erupting Kilauea volcano that ignite visitors' flames of passion. But more likely it's the array of resorts and miles of truly isolated beachfront that fortunate newlyweds discover right after they marry—and that calls them back over the years for anniversary visits.

Although Hawaii is far from New York, and rates at first-class hotels (of which there are many, each grander than the last) can be high, the 50th state remains the country's No. 1 honeymoon destination. Call individual hotels for details on specific wedding and honeymoon packages.

The state Department of Health (808-586-4544) provides official guidelines on getting married in Hawaii. A "Weddings in Hawaii" booklet and honeymoon information are available from the Hawaii Visitors Bureau, 212-947-0717.

NAPLES, FLORIDA

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For the sports minded, the Registry Resort in Naples, Florida, has golf, tennis, and a variety of water sports.

Location's

Spectacular weddings call for extraordinary settings, of which New York has many. "Consider a place with a view," suggests Matthew O'Sullivan, food and beverage manager of the 26-story-tall Beekman Tower (3 Mitchell Place, at 49th Street and First Avenue, 212-355-7300), a Manhattan East Suite Hotel. The Top of the Tower offers a 360-degree, unobstructed view of the city skyline, the East River, and points beyond. "Guests thrill to seeing Gotham from above," says O'Sullivan, "and it helps strangers break the ice."

While a penthouse perch isn't right for every pair of lovebirds, a wraparound balcony or a reception aboard one of World Yacht's ships circling Manhattan also ensures a memorable reception. A theatrically minded bride and groom can make a dramatic entrance on the stage at the Supper Club or in the Hotel Macklowe's Hudson Theatre.

In museum galleries, city lofts, historical spaces, and elsewhere, caterers work their magic. Restaurant Associates (212-755-8300) utilizes such notable city locales as the Cafe Carnegie, the U.N. Delegates Dining Room, and the restaurants at Rockefeller Center. Paint the Town Red (212-677-3173) has access to over 600 event sites in the metropolitan area.

Those who frequent New York City's first-class restaurants already know how these incomparable kitchens tantalize two—and chefs are as adept at delighting 200 at one seating. (Some couples now arrange to have leftover food delivered to homeless shelters.)

In addition to providing ample ballroom space for even the largest parties, hotels offer distinct advantages, including on-staff wedding planners, rooms for out-of-town guests, honeymoon suites replete with romantic amenities, and salons where a masseuse can work out pre-wedding jitters.

The directory that follows contains information on fine hotels, restaurants, catering establishments, and other settings for memorable weddings. When inquiring, ask for a full description of all wedding and related services and any additional charges. Couples will be happily surprised to learn how most everyone in the business loves a wedding—and wants to make sure yours is a once-in-a-lifetime occasion.

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David Glasser's wedding.
(It was about time, David.)



The Hudson Theatre at Hotel Macklowe. This unique space offers what few venues can. Incredible versatility - ideal for corporate and social functions of all kinds. A choice of table seating or plush theatre seats. And we can easily accommodate up to 975 people. What's more, your event gets the undivided attention of our technical services and catering staff. For convenience, we're in the heart of midtown Manhattan. Plus, the theatre itself is a fully restored 1903 landmark. Which was almost as long as David was single. For complete information, call Jeanne Griffiths, Director of Catering, at 212/789.7560 or Suzanne Bergen, Corporate Sales Director, at 212/789.7564.

Hudson Theatre



Hotel Macklowe
145 West 44th Street
New York, New York 10036
212/768.4400
Fax: 212/789.7698



SYLVIA WEINSTEIN

Directory

HOTELS

THE ALGONQUIN HOTEL

59 West 44th Street
212-840-6800

This New York City landmark, is celebrating the 75th anniversary of its famed Round Table this year. Steeped in literary history, the hotel's lobby is decorated with palm trees, oak walls, and crimson patterned carpeting. Among the spaces available for a wedding are the Oak Room (80 for a sit-down dinner, 90 to 100 for a reception), the Rose Room (80 to 85 sit-down), the Foyer (50 reception), and the Gallery (120 sit-down, 150 reception). The Algonquin provides a complimentary suite to the bride couple for their wedding night. **Rooms:** 165. **Hotel Room Rates:** \$160-\$400. **Facilities:** The Blue Bar, the Lobby. **Contact:** Cory Kahaney.



The Oak Room lends an intimate cabaret atmosphere to a wedding reception.

BECKMAN TOWER HOTEL

3 Mitchell Place
First Avenue at 49th Street
212-355-7300

One block from the United Nations, the Beekman Tower is considered one of the finest examples of Art Deco architecture in New York City. This Manhattan East Suite hotel's Top of the Tower is a setting favored for weddings and galas. Surrounded by the glass-enclosed terrace and the sparkling lights of the city, the 26th-floor room's romantic ambience is complemented by a striking black-and-white Deco interior. The Beekman Ballroom is a versatile party space that can be reconfigured to seat from 14 to 130 guests. **Rooms:** 170. **Hotel Room Rates:** \$175-\$395. **Facilities:** Zephyr Grill. **Contact:** Matthew O'Sullivan.

THE BOX TREE

250 East 49th Street
212-758-8320

Interior designer David Mills describes the townhouse's grand staircase, which was sculpted on site, as "lava pouring down from the roof garden in an Art Nouveau sweep." This ornate jewel of a restaurant and inn located in the Turtle Bay gardens is dressed with eccentric antiques, trompe l'oeil tableaux, and Tiffany windows. **Rooms:** 13. **Hotel Room Rates:** \$150-\$210. **Facilities:** Music Room (20 to 36), Princess Ost Room (10 to 19 for private dining; 40 for wedding ceremony), King Boris Room (10 to 20), Proprietor's Dining Room and Salon (8 to 12); The Box Tree Kitchen duplex brasserie (55 to 80), The Box Tree Restaurant (120). **Contact:** Alex Nichols.

DORAL TUSCANY

120 East 39th Street
212-686-1600

Surrounded by historic Murray Hill brownstones, the Doral Tuscany has a distinctively turn-of-the-century European elegance. For a minimum of 30 guests, a Tuscany Wedding package (\$95 to \$115 per person) can include such entrée specialties as roast rack of lamb, osso bucco Milanese à l'orange, or grilled Norwegian salmon, along with a wedding cake crowned with fresh flowers. The 1,364-square-foot Renaissance Room is a glass conservatory that can hold up to 100 guests for a sit-down dinner. **Rooms:** 121. **Hotel Room Rates:** \$195-\$450. **Facilities:** The Tuscany, the Sienna Room; Tirne & Again Restaurant. **Contact:** Jennifer Sammarco.

THE ESSEX HOUSE

160 Central Park South
212-247-0300

In the '40s, live radio broadcasts were aired from the Grand Salon on Saturday nights, bringing big-band swing and the Essex

House into homes across the country. Today the wood-paneled ballroom recaptures its earlier glory with French décor, gold leaf, crystal chandeliers, and trompe l'oeil murals. Its seating capacity is up to 370 (275 with dance floor). Smaller rooms, each seating 12 to 100 guests, recall the names of famous parks and public gardens. **Rooms:** 593. **Hotel Room Rates:** \$225-\$2,000. **Facilities:** Seven function rooms; Les Célébrités, Cafe Botanica, Journeys. **Contact:** Gregory Spinelli.

FOUR SEASONS HOTEL

57 East 57th Street
212-758-5700

The only I.M. Pei-designed hotel in the Western Hemisphere opened last June. Rising 682 feet and 52 floors, it is also New York's tallest hotel. Furniture by Dakota Jackson and signed prints by Le Corbusier, Mariani, Magritte, and Kandinsky are placed throughout. The Metropolitan Suite features a coffered-bronze-foil ceiling with limestone wainscoting and silk-covered panels. **Rooms:** 367. **Hotel Room Rates:** \$295-\$4,000. **Facilities:** Seven function rooms (14 to 138); Fifty Seven Fifty Seven restaurant, the Bar, Lobby Lounge. **Contact:** Nicholas Type, 212-350-6501.



The Metropolitan Suite of the new Four Seasons Hotel has a bronze-foil ceiling.

THE GARDEN CITY HOTEL

45 Seventh Street
Garden City, New York
516-747-3000

Distinguished by its gold-domed-cupola, the hotel is set on nine acres in the village of Garden City and is 40 minutes from midtown Manhattan. Its penthouse suites have working fireplaces, terraces, and turn-down service. Wedding menus include a selection of butter-passed hors d'oeuvres, sushi and sashimi, buffet fare served from Georgian chafing dishes, and entrées such as apricot-and-honey glazed Cornish hen or roast rack of lamb Provençal. A complimentary overnight accommodation is provided for the bride and groom. **Rooms:** 296. **Hotel Room Rates:** \$175-\$1,200. **Facilities:** 14 party rooms (10 to 650); the Polo Grill, the Polo Lounge, the Billy Rose Room, the G Club. **Contact:** Joseph Borbély.

NEW YORK HILTON AND TOWERS
1335 Avenue of the Americas
at 54th Street
212-586-7000

A million-dollar collection of paintings, sculpture, and lithographs is displayed throughout this 46-story hotel. Wedding settings include the largest grand ballroom in New York (capacity 2,800), the Trianon Ballroom complex (up to 866) with additional seating in elevated boxes, and the Mercury Ballroom and Rotunda (up to 470). Two duplex penthouses (up to 150) for smaller weddings feature circular staircases, antiques, crystal chandeliers, a baby-grand piano, and floor-to-ceiling glass walls overlooking the city skyline. Traditional ethnic and kosher cuisine is available. **Rooms:** 2,042. **Hotel Room Rates:** \$165-\$2,500. **Facilities:** Cafe New York, Grill 53, the International Promenade, the Mirage. **Contact:** Carlo Karim, 212-261-5710.

HOLIDAY INN CROWNE PLAZA—
MANHATTAN
1605 Broadway at 49th Street
212-977-4000

The hotel's burgundy-glass exterior, marble archway, and drive-through entrance set off by a dramatic waterfall create a striking impression. The Broadway Ballroom, 6,780 square feet with 16-foot ceilings and unobstructed views, can be divided into four spaces for 10 to 700. Cocktail receptions, buffets, or elegant sit-down banquets for any size function can be accommodated. Entrée specialties include pan-seared salmon, breast of capon with lemon-pepper sauce, and petit rack of lamb with dijon-herb crust (from \$46 per person). **Rooms:** 770. **Hotel Room Rates:** \$185-\$350. **Facilities:** Broadway Ballroom (can be divided into four spaces for 10 to 700); Samplings Bar, Broadway Grill, the Balcony Cafe (with an atrium ceiling), Lobby Bar. **Contact:** Stuart K. Smith, 212-315-6123.

HOTEL INTER-CONTINENTAL NEW YORK
111 East 48th Street
212-755-5900

Recent refurbishing and redecorating of the hotel's banquet space has produced a new ballroom, the Barclay, which can accommodate 180 for a sit-down and 300 for cocktails. The lobby-level Whitney (120 to 200) and Astor (280 to 325) ballrooms have new color schemes, lighting, carpeting, and wall and window treatments. Full-service wedding planning, from menus to orchestra selection, photography, and floral arrangements, is available. Kosher catering is also a hotel specialty. **Rooms:** 691. **Hotel Room Rates:** \$159-\$3,000. **Facilities:** Two ballrooms and 14 smaller rooms (capacity 10 to 450) can be used separately or together; Barclay Restaurant, Bar One Eleven, the Terrace restaurant. **Contact:** Robert DeMaria.

THE LOEWS NEW YORK HOTEL
569 Lexington Avenue at 51st Street
212-752-7000

Polished granite, mahogany furnishings, and sprays of fresh-cut flowers decorate the lobby. Occupying the mezzanine level is the Embassy Ballroom; one floor above, smaller rooms are suitable for mini-banquets. The Penthouse level offers a commanding wraparound view of the Chrysler Building and midtown, with three separate suites—the Summit, Continental, and Presidential—and two terrace salons for groups of 50 to 400. The cost of a reception starts at \$65 per person, plus tax and gratuity. Or opt to have a skyline barbecue for 15 or more (\$28 per person) or a New England clambake (25 or more; \$49 per person) on the penthouse terrace. **Rooms:** 726. **Hotel Room Rates:** \$140-\$350. **Facilities:** Twelve function rooms (to 400); the Lexington Avenue Grill and Lounge. **Contact:** April Wenig, 212-350-6070.

THE LOWELL NEW YORK
28 East 63rd Street
212-838-1400

Located on a tranquil street lined with trees and townhouses, the Lowell combines the atmosphere of a genteel European retreat with the warmth of a private home. Through frosted glass and mahogany doors, the second-floor Pembroke Room resembles an 18th-century English tearoom (50 for a sit-down dinner, 75 for a reception). This urban hideaway indulges newlyweds with a romantic getaway package that includes a suite, a gift basket, a bottle of champagne, two dozen roses, luxurious terycloth bathrobes, and use of the private fitness center (\$495 per night). **Rooms:** 65. **Hotel Room Rates:** \$280-\$1,500. **Facilities:** Three suites (up to 20); Post House restaurant (212-935-2888). **Contact:** Deborah Broder.



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BEAUTY AND THE BEST



The fabled stage of the Macklowe's Hudson Theatre adds drama to a large wedding.

HOTEL MACKLOWE
145 West 44th Street
212-768-4400

One of the few turn-of-the-century Broadway theaters remaining in the Times Square district, the Hudson Theatre—part of the Hotel Macklowe—has been fully restored to its 1903 grandeur. It has a seating capacity of 975 (250 for dinner), including 300 removable seats on the orchestra level. The Macklowe's 52nd-floor Presidential Suite is also available for receptions of up to 100 (seating capacity 50). **Rooms:** 638. **Hotel Room Rates:** \$195–\$3,500. **Facilities:** The Macklowe Loft (capacity 250 to 500), Presidential Suite (12 to 50), Club Dining Floor banquet rooms (10 to 250) can be divided; Restaurant Charlotte and Lounge. **Contact:** Jeanne Griffiths, 212-789-7560.

THE MARK
Madison Avenue at 77th Street
212-744-4300

The ambience at the Mark lies somewhere between a grand old residence and a small club. Accessible by a spiral stairway or elevator, the second floor is devoted to function rooms with the feeling of a stately townhouse. Occupying 3,500 square feet and accommodating up to 350 for banquets (180 for a sit-down dinner), the space can be divided into six rooms. Executive chef Philippe Boulot of the acclaimed Mark's Restaurant prepares all special-function meals. **Rooms:** 180. **Hotel Room Rates:** \$235–\$2,200. **Facilities:** The Drawing Room, the Greenhouse, the Madison Suite; Mark's Bar, Mark's Restaurant. **Contact:** Hugh Weir.

NEW YORK MARRIOTT
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85 West Street
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Marriott's Grand Ballroom and Financial Center Ballroom. Accommodating groups of 40 to 600, both spaces can be divided into smaller salons. The hotel schedules only one wedding at a time. Brides favor the hotel's winding staircase and six-foot gilt lobby mirror as a photo backdrop. There is a separate kitchen for kosher functions. **Rooms:** 504. **Hotel Room Rates:** \$95-\$1,500. **Facilities:** 8 banquet rooms (10 to 600), Financial Ballroom (capacity 100 to 200); JW's restaurant, Liberty Lounge, Pugsley's Pub. **Contact:** Kate Harth.

NEW YORK MARRIOTT MARQUIS 1535 Broadway between 45th and 46th streets 212-398-1900

The Broadway Ballroom, which contains a balcony and a full-size theatrical stage, can accommodate 1,000 guests for a sit-down gala. For cocktail receptions, the glass-enclosed sky lobbies on the 9th, 16th, 23rd, and 37th floors all overlook the city skyline. The View Restaurant is New York's only revolving rooftop setting. A separate kosher kitchen is available. **Rooms:** 1,874. **Hotel Room Rates:** \$149-\$3,500. **Facilities:** JW's Steakhouse, Encore restaurant, Atrium Cafe, Clock Lounge, Top of the View Lounge, Broadway Lounge, Marquis Theatre. **Contact:** Joe Cozza, 212-704-8740.

HOTEL MILLENNIUM 55 Church Street 212-693-2001

Lower Manhattan's newest hotel, the sleek Millennium sets its ideal wedding size at 75 guests. The chef of the hotel's Taliesin restaurant, Albert DeAngelis, prepares wedding menus such as grilled salmon with saffron-leak sauce and tournedos of beef with vintage-port sauce. Personal-care services available to the bride include manicure, pedicure, hairstyling, and makeup. **Rooms:** 561. **Hotel Room Rates:** \$225-\$2,500. **Facilities:** Four function rooms (total capacity 125), Presidential Suite (25 for a sit-down dinner); adjoining 195 Broadway Lobby (capacity 200); the Grille, the Connoisseur Bar; valet parking. **Contact:** Robert Goode.

THE NEW YORK PALACE 455 Madison Avenue at 50th Street 212-888-7000

Behind its courtyard gates, the Palace weds an 1885 palazzo with a 55-story bronze and steel tower. Inside, marble sculpture, paintings, and murals are complemented by Tiffany and Baccarat accents. The beautifully preserved 19th-century Madison Room (80 to 200) is the setting of some of the city's most prominent social events. French Continental cuisine is the kitchen's specialty, and kosher and vegetarian menus are also



An arched ceiling, a mural, and a balcony draw the eye in the elegant Gold Room.

available. **Rooms:** 962. **Hotel Room Rates:** \$195-\$3,000. **Facilities:** The Drawing Room (130 to 200), the Library (80 to 150), the Renaissance Suite (100 to 300); Le Trianon restaurant, the Gold Room, the Hunt Bar, Harry's New York Bar. **Contact:** Ivan Brent, 212-303-6085.

LE PARKER MERIDIEN
118 West 57th Street
212-245-5000

The hotel's three-story atrium lobby and its premier banquet space were both refurbished last year. The 42nd-floor Penthouse is now decorated with crystal chandeliers, wall sconces, and balloon drapery that frames the Central Park view. The new Shin's restaurant, a wedding site (capacity 175) and caterer for the hotel's seven other party spaces (up to 275), combines Asian and Western cuisines. **Rooms:** 700. **Hotel Room Rates:** \$225-\$1,800. **Facilities:** Salons Vendôme, Concorde, Rivoli, and Castiglione; Le Patio, Bar Montparnasse, Club La Raquette. **Contact:** Bob Laissle, 212-708-7452.

THE PENINSULA NEW YORK
700 Fifth Avenue at 55th Street
212-247-2200

On the morning before taking their vows, the bridal couple can repair to the hotel's tri-level, glass-enclosed, rooftop spa for a relaxing massage, then enjoy a Japanese breakfast at the Adrienne Restaurant. Downstairs, six elegant function rooms await; the largest, Le Grande Salle, holds up to 180 guests. The weekend honeymoon package is \$280 per night. **Rooms:** 242. **Hotel Room Rates:**

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\$295-\$3,000. **Facilities:** Six function rooms (10 to 120), Pen-Top Bar and Terrace; Le Bistro d'Adrienne, the Gotham Lounge.
Contact: Jeanne Regan, 212-903-3929.

THE PIERRE 2 East 61st Street 212-638-8000

Four of the six function spaces in this Four Seasons hotel were renovated last year. The Garden Foyer was enlarged into the former Gold Room; the Grand Ballroom was redecorated with deep blue and gold patterned carpeting and blue-velvet draperies. Raised terraces with marble and velvet balustrades frame the main function area. The Cotillion Room, the setting for the tango scene in *Scent of a Woman*, was redone in salmon tones and decorated with a handwoven Chinese carpet. **Rooms:** 203. **Hotel Room Rates:** \$280-\$2,500. **Facilities:** Six party rooms (capacity 25 to 1,500); Café Pierre.
Contact: Herbert Rose, 212-940-8111.

THE PLAZA 768 Fifth Avenue at Central Park South 212-759-3000

For Eddie Murphy's nuptials, executive director of catering Lawrence Harvey transformed the Grand Ballroom into a winter wonderland for the ceremony and a disco for the reception. A more modest wedding for 50 runs \$175 to \$200 per person off-season, and shares all the glamour of horse-drawn carriages, Central Park views, opulent décor, and fine cuisine. **Rooms:** 805. **Hotel Room Rates:** \$235-\$15,000 (Penthouse). **Facilities:** 21 private banquet rooms (capacity 10 to 600); Edwardian Room, Palm Court, Oak Bar, Oak Room, Oyster Bar; florist, salon. **Contact:** Richard Pizzuto, 212-546-5489.



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The Radisson Empire's Grand Ballroom features murals of 'Swan Lake.'

RADISSON EMPIRE HOTEL 44 West 63rd Street 212-265-7400

Steps away from Lincoln Center, Columbus Avenue, and Central Park, the Radisson Empire has completed a \$40-million renovation. The Grand Ballroom (capacity 200) is decorated with hand-beveled crystal

chandeliers and floor-to-ceiling murals of *Swan Lake*; the Degas Room (up to 70) has reproductions of the artist's ballet series. Both have access to the adjoining pre-function gallery (40). Wedding packages start at \$90 per person. **Rooms:** 375. **Hotel Room Rates:** \$135-\$550. **Facilities:** Empire Lounge. **Contact:** Jim Coyle, 212-373-4400.



The Rihga's banquet rooms offer views of Central Park and the Hudson River.

RIHGA ROYAL HOTEL
151 West 54th Street
212-307-5000

The Rihga Royal's upper-floor function rooms offer wraparound views embracing Central Park and the Hudson, and sunset timetables are provided to wedding planners to take full advantage of the locale. Menus prepared by award-winning chef John A. Halligan begin at \$125 per person (based on five hours of service), and include a custom-designed wedding cake. The bridal couple receives a complimentary suite on their wedding night. **Rooms:** 500 suites. **Hotel Room Rates:** \$290-\$2,000. **Facilities:** 11 banquet rooms (10 to 600); the Halcyon restaurant. **Contact:** Elizabeth Johnson, 212-468-8725.

ST. MORITZ ON THE PARK
50 Central Park South
212-755-5800

The guest rooms, banquet halls, and public areas of the St. Moritz have all been newly refurbished. The Quadrille Ballroom (capacity 400), the 31st-floor Sky Garden Ballroom (300) with a partially enclosed wraparound terrace, and the Terrace Penthouse (150) are among the hotel's larger party spaces. One recent gala commemorated a couple's 50th

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The Quadrille Ballroom of the St. Moritz on the Park has a circular-mirrored ceiling.

wedding anniversary, re-creating the menu served in 1943. The Honeymoon on Central Park package includes a park-view suite for one night, champagne, petit fours, and breakfast, (\$259). **Rooms:** 680. **Hotel Room Rates:** \$119-\$1,000. **Facilities:** Five main function rooms (10 to 400); Rumpelmayer's, sidewalk café, Around the World Lounge. **Contact:** Bryan Farrar.

THE ST. REGIS 2 East 55th Street at Fifth Avenue 212-753-4500

With six grand crystal chandeliers and trompe l'oeil clouds, the St. Regis Roof is a venue of choice for society weddings and galas. One recent affair for 200 turned the 20th-floor ballroom into a tropical paradise, with orchids and other exotic flora. The smaller Versailles room (up to 130) may also be used. Guests are received in an adjoining suite that includes the 1904 hotel's original oak-paneled library and the Louis XVI room with its marble fireplace. **Rooms:** 313. **Hotel Room Rates:** \$350-\$3,500. **Facilities:** Eleven function rooms (8 to 500); Lespinasse, the King Cole Bar and Lounge, Astor Court. **Contact:** Arthur Backal, 212-339-6776.

SHELburne MURRAY HILL 303 Lexington Avenue at 37th Street 212-689-5000

The Shelburne Murray Hill is set amid rows of 19th-century brownstones, historic churches, and the Pierpont Morgan mansion. Its lobby features a marble fireplace, antique clocks, and crystal chandeliers. The hotel's rooftop—where Fred Astaire liked to play miniature golf—now serves as a romantic open-air garden for special events (capacity 150 to 200). The 1,850-square-foot Shelburne Ballroom accommodates up to 150 for a banquet. **Rooms:** 258. **Hotel Room Rates:** \$125-\$445. **Facilities:** The Secret Harbor Bistro. **Contact:** Lauren Tregor, 212-447-9813.

SHERATON PARK AVENUE 45 Park Avenue at 37th Street 212-685-7676

Located on a corner occupied by a Quaker farmhouse during Revolutionary War days, this intimate Murray Hill hotel caters to

smaller functions for a variety of budgets. Wedding packages, ranging from \$75 to \$150 per person, include a complimentary bridal suite. **Rooms:** 150. **Hotel Room Rates:** \$195-\$700. **Facilities:** 3 function rooms (120 to 200); Russell's restaurant, Judge's Chambers lounge. **Contact:** Arline Isaacson, 212-951-6020.

SOUTHGATE TOWER HOTEL

**371 Seventh Avenue at 31st Street
212-563-1800**

Adjacent to Penn Plaza, the Southgate is New York's largest all-suite hotel. Two marble fountains dominate the lobby, which is decorated with white marble floors, leather seating, and crystal chandeliers. Austrian crystal and floor-to-ceiling windows provide an elegant backdrop for a gala event in the hotel's 3,154-square-foot ballroom. **Rooms:** 523. **Hotel Room Rates:** \$99-\$495. **Facilities:** 6 function rooms (capacity 10 to 325); Niles Restaurant. **Contact:** Donna Stabile.

THE STANHOPE

**995 Fifth Avenue at 81st Street
212-288-8800**

At the foot of Museum Mile, the Stanhope has the stately air of an Upper East Side residence, with French antiques, paintings, and a library. Wedding guests can toast the happy couple with champagne on the Penthouse Suite's wraparound terrace and gaze across Fifth Avenue at the grand façade of the Metropolitan Museum of Art. **Rooms:** 148. **Hotel Room Rates:** \$275-\$2,500. **Facilities:** 6 party rooms (capacity 10 to 150); the Dining Room, Le Salon, Gerard's, the Terrace. **Contact:** Jeff Kozel.

THE TUDOR HOTEL

**304 East 42nd Street
212-986-8800**

This 18th-century-English-style hotel has captured the tranquility of its Tudor City neighborhood in six new Circadian guest rooms: Equipped with special soundproofing and lighting and served by 24-hour room service, they offer a haven for stressed bridal couples or jet-lagged celebrants. With its baby-grand piano, the lobby-level Regency Lounge is a suitable location for a cocktail reception or rehearsal dinner. **Rooms:** 300. **Hotel Room Rates:** \$195-\$600. **Facilities:** Two function rooms (40 to 120); Cecil's restaurant and carvery (85 to 120). **Contact:** Christine Serventi, 212-297-3420.

U.N. PLAZA—PARK HYATT

**44th Street at First Avenue
212-758-1234**

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Photo by Noel Altam

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Weddings with an international flair can be held in the Pérez de Cuéllar Suite.

The ballroom has rich wood-paneled walls and windows with garden views. The hotel's catering staff can plan international weddings, complete with customs and cuisine from around the world. **Rooms:** 428. **Hotel Room Rates:** \$240-\$1,100. **Facilities:** The Ballroom (150 to 250 guests); the Javier Pérez de Cuéllar Suite (30 to 100); the Trygve Lie Room (94 to 112); Ambassador Lounge, Ambassador Grill. **Contact:** June Martinez, 212-702-5004.

THE WALDORF-ASTORIA 301 Park Avenue at 50th Street 212-355-3000

The world-renowned Art Deco landmark contains a total of 25 different function spaces accommodating 10 to 2,000 guests. The 41-foot ceiling of the Waldorf's four-story Grand Ballroom bears a depiction of the goddess Diana chasing an impala, a mythological hunt scene that may hold special meaning for brides wed here. The cost for a reception and dinner ranges from \$175 to \$375 per person. **Rooms:** 1,410. **Hotel Room Rates:** \$225-\$3,500. **Facilities:** Peacock Alley, the Bull & Bear, Oscar's, Inagiku, the Cocktail Terrace, Sir Harry's Bar. **Contact:** James Blauvelt, 212-872-4700.

THE WARWICK 65 West 54th Street 212-247-2700

During its 67-year history, the Warwick has served as the East Coast retreat of Hollywood stars and the Beatles. Banquet space on the hotel's second floor includes the Warwick Room, with European garden murals and latticework. A larger room combining the Oxford, Surrey, and Kent rooms overlooks the avenue. The wedding package includes a cocktail reception, four-course dinner and dancing, wedding cake, bridal suite with breakfast in bed, and special honeymoon rates at one of the Warwick International hotels. **Rooms:** 425. **Hotel Room Rates:** \$160-\$425. **Facilities:** Four function rooms (80 to 500); Clio Europa, Warwick Bar. **Contact:** Deborah Burman.

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Innovative dishes by Abigail Kirsch are served in the landmark hilltop mansion.

ABIGAIL KIRSCH AT TAPPAN HILL
81 Highland Avenue
Tarrytown, New York
212-696-4076, 914-631-3030

In a country setting 45 minutes from Manhattan, Tappan Hill is a landmark mansion high on a Hudson River hilltop once owned by Samuel Clemens. Its Pavilion and River rooms have been completely remodeled, with windows extended to the ceiling to enhance the sweeping views. The indoor capacity is 290 to 600; an outdoor ceremony area seats up to 300. Caterer Abigail Kirsch's original menus include buffet specialties such as wild-mushroom fricassee and smoked-salmon Napoleon. **Cost:** From \$80 per person (plus tax and gratuities).

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Fifth Avenue Entrance
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A wedding ceremony for up to 200 may take place lakeside on the Boathouse's tent-enclosed dock. In its English Garden Pavilion (capacity 300 for a sit-down dinner, 500 for a reception), guests can gaze across the lake to the Bethesda Fountain beyond. A Venetian gondola and a gondolier can be hired to take passengers out for rides on the water. With the café area included, 1,800 guests (800 for

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The tented English Garden Pavilion overlooks the lake in Central Park.

a sit-down) can be accommodated (closing fee starts at \$5,000). **Cost:** From \$52 per person. **Contact:** Bari Stevens.

JAMES BURDEN MANSION
1-7 East 91st Street
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Designed in 1902 by Grand Central Station architect Whitney Warren, this Italian Renaissance townhouse residence was built

for steel magnate James Burden Jr. and his wife, Florence Adele Sloane, the great-granddaughter of Cornelius Vanderbilt. Described as the house built around a staircase, its French Belle Epoque interior is crowned by a muraled cupola and stained-glass skylight. The mansion, which by day houses the private school of the Convent of the Sacred Heart, is available for weddings and rehearsal dinners weeknights and weekends. Its third-floor ballroom, modeled after the Hall of Mirrors at Versailles, accommodates 110 to 150. **Cost:** From \$3,500 for 8 hours.

CITE
120 West 51st Street
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Taking its name from the island in the Seine, this Parisian-style brasserie serves grand-café cuisine, such as steak frites, filet au poivre, terrine of foie gras with honeyed brioche, and cassoulet. Architectural embellishments from the City of Light's Au Bon Marché department store and Biedermeier enhance its atmosphere of casual extravagance. Cité can accommodate up to 200 for a

private function; 85 in Cité Grill. **Cost:** From \$80 per person. **Contact:** Dennis Martin.

THE EQUITABLE TOWER
787 Seventh Avenue
between 51st and 52nd streets
212-554-2833

Located on the 50th floor of the Equitable Building, the Tower Room rooftop space (capacity 50 to 350) looks out to New York Harbor, the Statue of Liberty, and the George Washington Bridge. It also has one of the finest collections of historical portraiture in the city. On the floor below, the Gold and Laurel rooms (30 to 200) feature antique furnishings and a wood-burning fireplace. The kitchen specializes in contemporary and Continental cuisine. **Cost:** From \$100 per person. **Contact:** Tracy Kelly.

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Contact: Robert Mergler.



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**THE FOUNTAINHEAD
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Currently completing a multi-million-dollar renovation, the new Fountainhead Conservatory & Gardens is located 20 minutes from Manhattan. The new atrium features a two-story glass-enclosed garden with cascading waterfalls, as well as a separate nondenominational chapel. The bridal couple can choose a custom-designed menu, from regional Italian to modern American; kosher catering is also available.

Facilities: Two party spaces (capacity 60 to 600). **Contact:** Charles Koebler.

THE HARBOR CLUB
140 Broadway
212-677-3176

Situated in lower Manhattan, on the 50th floor, the Harbor Club affords a 360-degree view of the Statue of Liberty, the Empire State Building, and New York Harbor. Floor-to-ceiling, wall-to-wall windows give every guest a great seat. Cocktails are served in the reception Parlor, and guests proceed to the reception in the Grand Ballroom, which has six crystal chandeliers. The Harbor Club hosts only one event per day, and each menu is customized. **Cost:** From \$100 per person.

Contact: Howard Givner.

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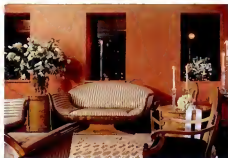
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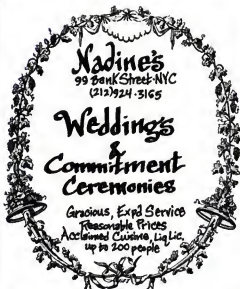
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NEITHER NOIR

“... *Romeo Is Bleeding* serves up nothing but shtick. Screenwriter Hilary Henkin thinks *noir* is merely a style, not a sensibility. . .”

AS JACK GRIMALDI, THE DOOMSTRUCK COP of *Romeo Is Bleeding*, Gary Oldman dives headlong into disaster and talks about it as he plummets: “Can I tell you what makes love so frightening?” he moans. “It’s that you don’t own it. It owns you.” Such lines are the purest pulp, of course, and that’s precisely the point. Jack has everything it takes to be a quintessential pulp loser: a nice wife, a nice house, a respectable job, and the burning certainty that he’s not like the other schmucks. It’s this certainty that prompts him to keep an adoring cocktail waitress on the side. It’s this certainty that lands him on the payroll of a local Mafia chieftain. And it’s this certainty that makes him a sitting duck for Mona Demarkov, a smirking gangland hit woman played by Lena Olin. From the moment he sees her, Jack’s manageably corrupt routine drops open like a trapdoor, and he slides from one gaudy calamity to the next: bondage, dismemberment, premature burial. This is a movie that gets off on its own outrageousness.

Romeo Is Bleeding was written by the young screenwriter Hilary Henkin, who was obviously suckled on forties pictures like *Double Indemnity*, *The Woman in the Window*, and *Out of the Past*—noir classics in which duplicitous women lure ordinary Joe into a whirlpool of passion and murder. While these stories were often laughably formulaic, a generation of European expatriate directors handled them with an intelligence and conviction that reached the mass audience. Half a century later, we can still see why Robert Mitchum would fall for Jane Greer’s sable seductiveness in *Out of the Past*, or why tawdry, shrewd Barbara Stanwyck would single out Fred MacMurray as her murder-mate in *Double Indemnity*. Caught in psychic darklands common to everyone, these actors make you feel their passions in your own body.

Like most of today’s hip screenwriters, Henkin thinks *noir* is merely a style, not a sensibility. *Romeo Is Bleeding* has all the familiar trappings—inky photography, hard-boiled patois, ironies rolling toward the hero like cosmic bowling balls—yet even the film’s rawest moments don’t play the passion straight. It’s *Noir Lite*. We know that what’s drawing Jack to Mona isn’t physical desire (Oldman and Olin have all the sexual chemistry of Siskel and



LOVE HURTS: Gary Oldman ensnared by Lena Olin.

Ebert) but merely the demands of the genre: In movies like this, guys like Jack always go crazy for babes like Mona. Henkin plays to this sense of knowingness, and we’re supposed to laugh as she shuffles the clichés. Although I can’t think of a movie with more failed pulp epigrams (“Whoever you shoot, you might as well marry ‘em, for you’re tied to ‘em for life”), I can see how the script’s loony twists might have looked great on paper. Onscreen, they just seem arbitrary, bloodless. Godard’s *Band of Outsiders* and Altman’s *The Long Goodbye* riffed on *noir*, too, but they grappled with what it meant to model yourself on old movies; they were bursting with ideas. *Romeo Is Bleeding* serves up nothing but shtick. Roy Scheider, who’s refined his acting to the point that he can play only reptiles, slithers through the old civilized-gangster bit, quoting Robert Lowell between threats. And Juliette Lewis turns up as Jack’s bleached-blond mistress who mimics Marilyn Monroe through a condescending Queens accent.

The movie’s so busy being a romp that everything stops dead whenever Jack speaks of his anguish or worries about losing his wife. This is no fault of Oldman’s, whose rubbery mollusk’s face is twisted by such overwhelming passions that he seems to be in a different universe from

his winking co-stars’. It wasn’t long ago that English actors were faulted for relying on well-oiled technique that couldn’t match up to the physical audacity and brooding explosiveness of Brando or De Niro. Now Oldman, Daniel Day-Lewis, Tim Roth, *Naked*’s David Thewlis, and *Schindler’s List*’s Ralph Fiennes are out-Yanking the Yanks. They live inside their characters 24 hours a day—putting on weight, not removing filthy clothes, talking for months in a put-on brogue—while top Hollywood stars like Tom Hanks and Denzel Washington seem to glide through their roles without ever breaking a sweat. Oldman sweats buckets in *Romeo Is Bleeding*. He also bleeds, sobs, pleads, leers, and, in the final scene, is devoured by a look of such piteous regret that I began wishing the movie had lived up to his belief in Jack’s suffering.

It might have come closer with a better director. I hate to sound like a broken record, but last week, I asked how a studio could back a \$40-million musical by a filmmaker with no visual style; this week, I find myself wondering why anyone would hire *Let Him Have It*’s Peter Medak, whose knack is for sturdy realism, to make a black comedy demanding the anarchic glee of an Almodóvar or Joe Dante. Struggling against his instincts, Medak plays half the scenes turgidly straight and

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sends the other half capering over the moon. He could learn a lot from the scene-stealing panache of Lena Olin, who frolics down the mean streets like an S&M Barbarella, wiggling her tush, aiming her breasts like ball turrets, and flashing the avid grin of the biggest crocodile in the swamp. Mona's motivations range from the carnal to the venal—money is "better than sex," she says, making a bee-line for Jack's zipper—and she has the one moment in the movie that people will be talking about. Clad in a black leather outfit that holds a prosthetic arm (don't ask), Mona leans over Jack, who's been handcuffed to the bed. "With or without?" she purrs. "Without," he croaks, and she flings the plastic limb onto the floor before jumping his bones. In such a wickedly funny moment, *Romeo Is Bleeding* comes close to being the cult movie it so badly wants to be. Mona Demarkov isn't simply the reductio ad absurdum of the man-eater, she's a marvelous send-up of Olin, an unwaveringly sexual actress who could find the Joan Collins in Joan of Arc.

In brief: ADAM BIRKIN'S *The Cement Garden* is a slow, queasy adaptation of Ian McEwan's brisk, queasy novel of the same title. Set amid the urban wasteland of the London docklands, it shows how four siblings reconstitute a new kind of family after the death of their parents: It begins with a hormone-racked teenager masturbating as his father has a heart attack, and ends with a brother going to bed with his sister. Although the young actors are terrific, the movie doesn't yield its meanings easily. It hints at many themes—the origin of gender roles, the triumph of nature over culture, the future of England itself—but preserves the hermetic density of a parable. Or so I thought until I opened the film's press kit and found a commentary by one Judith Alpert, an NYU expert in sexual abuse who knows exactly what the movie is about: sibling incest. "One wonders what went on off-screen in this family which would lead to such breaking of boundaries and taboos," she writes. "This is a film of deeply troubled individuals. It shows the type of family structure which can lead to this perverted behavior."

Is anything more antithetical to art than the therapy worldview? The fact is, *The Cement Garden* isn't really a film about sibling incest, nor does it depict the kids as engaging in "perverted behavior." On the contrary, the movie suggests that there is something grand and life-affirming about the moment the brother and sister finally lie together naked in bed. Now, many viewers will find this revolting or even reprehensible, but it's better that they be furious at Birkin and McEwan than be cowed by Alpert's expertise into thinking this movie is somehow supposed to be good for them.

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“. . . By hip-hopping from one era and society into another, *Hello Again* destroys the meaning of Schnitzler's original play. . . .”

MICHAEL JOHN LACHIUSA'S MUSICAL *Hello Again* is labeled in the program as “suggested by the play *La Ronde* by Arthur Schnitzler,” even though the play (unlike the mediocre French movie based on it) is called *Reigen*, and the only thing Schnitzler might have suggested to LaChiusa is to go soak his head. *Hello Again* is dismal enough in its own right, but as a version of *Reigen*—which, like it or not, it is—it falls somewhere between tasteless maundering and moral turpitude.

Schnitzler's play is a masterpiece of sensitive, speculative realism. It is a sad, comic, profound look at the social, psychological, and philosophical components and implications of human sexuality, but the one thing it is not at all concerned with is the sexual act as such, indicated in the text by hyphens and on the stage by a black-out. The concern is with what leads up to the act and away from it. It is, on an earlier and far deeper level, a study of the six or more degrees of separation between everyone's being in bed with everyone else, figuratively and even literally. The interest lies in the sexual roles people play, and in their mutability according to who the partner is, which is why each character is shown in two very different relationships. Sex is what goes and comes round—hence *Reigen*, a round dance—leveling social and cultural differences with the thoroughness, though not the finality, of death.

To turn this play about the life force in its manifold ramifications into a campy but simpliminded exercise in capriciousness is tantamount to reducing, say, *King Lear* to *Angels in America*. Indeed, the term *angel*, a favorite homosexual symbol, is almost as frequent in LaChiusa's musical as in Kushner's play. But the musical, even though it turns two of Schnitzler's heterosexual encounters into homosexual ones, is scarcely more heterosexual in spirit in the remaining eight. Moreover, to indulge LaChiusa's subaltern whimsy, it leaps back and forth across the decades of our century for no better reason than to accommodate pas-

sages of different types of music from operatic to operetta, from torchy to twitchy, from swing to rock.

By splitting up its characters in time and place (thus the Husband's first episode is in the 1950s, the second—in which he dies—in the 1910s), it makes two different persons of each character, or, more precisely, two shadowy, sketchy

ing quality requires taste, discrimination, thought. The typical reaction, overheard in the ladies' room at *Hello Again*, was “I loved it, but I'll have to wait for the reviews to find out what it was about.” It is better not to love something until you do know what it is about. And best not to depend on the reviewers to explain it to you: That is putting too much faith in their mystagogic skills.

LaChiusa's music is, except in a couple of places, perfectly tuneless, but such is the talent of Michael Starobin, the orchestrator, that he can disguise with a prodigality of sonorous and rhythmic spice the dearth of melodic meat. Graciela Daniele's staging and choreography are similarly scatter-shot and arbitrary, assuming that random assertiveness, especially if coarsely eroticized, will pass for invention—which, nowadays, it often does. Asked for a glass of water, the Nurse holds it close to her crotch, eliciting from her postulant, the College Boy, an eloquent “Yum!” Greater depths of sleaziness are achieved in a movie-theater scene, where the Young Wife twice administers oral sex to the College Boy as if this were standard behavior in regular movie houses. Discretion and understatement are conspicuously missing from LaChiusa and Daniele's repertoire.

Too bad that a number of gifted performers should be mired in this mess. Donna Murphy offers a well-sung and -acted Whore, touching precisely because she does not play on our sympathy. The gifted Judy Blazer almost succeeds in humanizing the cardboard part of the Nurse—but what is a full-time nurse doing in the house of a college boy who may or may not have sprained his ankle? Carolee Carmello is an evocative and provocative Young Wife, and Dennis Parlato a smoothly devious Husband. John Cameron Mitchell is crisp and droll as the Young Thing, though hardly someone to steer a first-class passenger off-course into steerage. Michele Pawk does her sinuously seductive best in the ill-written part of the Actress, and John Dossett unwraps an impressive singing voice in the even more



LADY OF SPRAIN: Blazer and Michael Park in *Hello Again*.

half-characters. And by hip-hopping from one era and society into another, it destroys the original's circularity and meaning while shamelessly keeping patches of actual Schnitzler dialogue, now out of context, debased, and pointless.

What is most likely to fool people is that *Hello Again* looks different from the typical musical, and that our sensation-hungry age mistakes difference for originality. Squiggles are different from circles and triangles, but whereas the latter are geometry, the former are nothing. The different, self-deludedly posturing as the new, makes it only on its easy recognizability: Change is self-evident; recogniz-

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leadly written role of the Senator.

The others, though less good, will do. Toni-Leslie James's costumes are properly stylish or suggestive, and Derek McLane's décor wryly minimal. It leaves setting the scenes mostly to Jules Fisher and Peggy Eisenhauer's lighting, which carries out the task with fine painterly fettle. But production values cannot validate a production. *Hello Again* is the sort of thing that could give camp a bad name.

DAVID RABE's *Those the River Keeps* is scarcely better, but it fails in a sadder way. The new work is an attempt to do justice to Phil, the character in *Hurlyburly* played by Harvey Keitel and the one whom Rabe felt he and his director, Mike Nichols, had been unfair to. But such afterthoughts from Rabe are dangerous; his revised *In the Boom Boom Room* was actually a disimprovement.

Phil, the bit movie actor and ex-con to be vindicated, loves his waitress wife, Susie, but will not go along with her urge to bring a baby into this world (that old story!) and even roughs her up when she gets persistent. Yet when Sal, the hit man with whom he consorted in his pre-prison days, shows up to lure him back to crime, Phil resists the blandishments. As Susie threatens to leave him, Phil keeps toying with her teddy bear, on whom, in her procreative zeal, she has put diapers. Suddenly he realizes that when he himself was the size of this bear, his mother would leave him alone all day, hence his irrational fear of fatherhood. This realization helps him bean Sal with a liquor bottle and chase him away; he makes it up with Susie and, as the lights go down, is about to impregnate her. Although Graciela Daniele did not direct this one, Rabe, serving as his own director, serves up as many as three attempted coitions from which, at the last minute, Phil pulls away, making this a triple-interruptus play.

It is also a play chock-full of platitudes, hollow verbiage piled high over a vacuum, and one clearly wagged by its tail. That tail is the master image of Phil and Sal dancing a slow fox-trot to "Angel Baby," as the pasty tries to ensnare our hero, but he finally dances free of it. Even if it elicits some laughs from the audience (as what, these days, does not?), this grotesque fox-trot is a stillborn conceit, a dead duck, or heavy teddy bear. That poor bear, by the way, gets mauled and manhandled throughout the play; one hopes that the baby for which it is a stand-in will receive more clement treatment.

Better writing and Harvey Keitel's magnetism made the original Phil, even without a bear, bearable; now, especially as played by the brutish and sedulously literal Paul Guilfoyle, he is a two-and-three-quarter-hour bore. As Sal, Jude Ciccollella is even less appealing: as Janice, Susie's friend, Phyllis Lyons has no part or bear

to play with. Most disappointing is the Susie of Annabella Sciorra, an actress who comes across so well in movies but here, scrawny and haggard, covers up her insecurity with mannerisms of speech and movement. Even the ingenious Loren Sherman was unable to do much with this set, ably lit as it is by Peter Kaczorowski.

The title refers to murdered men thrown into the river with their bellies slit open, so the invading water will keep them from surfacing. An equivalent procedure for dead plays is strongly disiderated. (Closed.)

YOU NEVER KNOW WITH ERIC BOGOSIAN. His new one-man show is called *Pounding Nails in the Floor With My Forehead*. Others are content to hit the nail on the head; he must hit the head on the nail. For quite a while I actually worried: Wild man that he is, will he try to deliver what his title promises? But no, who needs nails in the floor anyway? So it must be some sort of metaphor; but for what? For madness, perhaps? For doing a perfectly useless thing in the most self-destructive way possible?

That, of course, is one of Bogosian's draws: making us wonder just how mad he is. As the icy, yet somehow also ingenuous, eyes (are they blue, hazel, or some ineffable color?) strafe the audience, and the sincere yet hectoring voice hurls Handkean insults at it, is this man crazy, or just crazy like a fox? Is he currying favor or flavoring with curry—very hot curry? His monologues conjure up a mad world: rich man, poor man, beggarman, thief. Well, not quite ordinary sort of thief; no fewer than three sketches involve men stealing other people's health by willfully or otherwise spreading some horrible disease of theirs. Truly, Bogosian's laughter is infectious. Only is it laughter? Or is it guilt, unease, fear coming out in the shape of an embarrassed rictus? Laughter as confession, deterrent, plea for pardon? The nervous titter at a horror movie?

The smug millionaire talking to a guest and yelling at his kids at a barbecue as he keeps turning over the steaks on the grill with a long fork: Is he not Satan himself seeing to it that the sinners get roasted nice and even? The politically correct guy at a group-therapy session who used to worry about his own orgasm, but now worries about everyone's, and apologizes for calling his penis a he, when it may be a she—is he truly humble or arrogantly bucking for sainthood? The fellow who wants to tattoo the words "Blow me!" on his eyelids—is he punishing the world or himself? Bogosian's is the comedy of moral incertitude, of guffawing one's way into the abyss. Of its kind, it is unnerving. Save for the mispronunciation of *radicchio* as if the inner syllables were pronounced "itchy" rather than, correctly, "icky." But then, there may be a metaphor in that, too.

MOVIE WARS

“... Miloš Forman has many good stories to tell, but Nathan McCall's book is predictable and Susan Bergman's too poetic. . .”



HISTORY LESSON: James Cagney and Forman on the set of *Ragtime*, in 1980.

Turnaround: A Memoir, by Miloš Forman and Jan Novak. Villard Books; 295 pages; \$23.

DURING WORLD WAR II, SAYS MILOŠ FORMAN, he got “very good training for my future trade as a director.” It is a typically ironic way for this director of (alas, too few) eccentric and intelligent films to describe the years after his parents had been taken away by the Gestapo. Effectively orphaned at 10 (his mother and father died, a few years later, in concentration camps), “I quickly realized that it helps in life to make yourself liked and it helps if you don’t give people unnecessary trouble.” But though circumstances made Forman a diplomatist, the sharply realistic attitude he developed in wartime got him in trouble with Czechoslovakia’s postwar rulers, the Communists. *The Firemen’s Ball* was banned—and went unseen for twenty years—despite the response it got from the villagers who appeared in it. After screening the movie for the firemen, party apparatchiks encouraged them to denounce Forman for insulting the working people. But one man in the audience, which had found the film immensely funny, got up and said, “Do you people remember when Jirsa’s goat shed caught fire? And we were all drinking in the tav-

ern? And how by the time we finally staggered out there, we forgot the nozzles? Remember? And then the whole fire truck tipped over on that ice! Remember how Jirsa’s goat burned up? Hell, we don’t look that bad in this movie!”

Forman has many other good stories to tell—having to write answers to his own questions for a Communist official he interviewed on TV (who proceeded to read the replies on the air, live); writing a screenplay at the castle of a Marxist aristocrat who waited on his servants; overcoming difficulties in filming *One Flew Over the Cuckoo’s Nest*, which no studio wanted to make, and which became the second movie to win all five major Academy Awards (the director of the first, Frank Capra, sent him a telegram the next morning: “Welcome to the club”).

When Forman, during a visit to Paris in 1968, heard that Soviet tanks were in the streets of Prague, he decided to stay put, and later emigrate to America. His films then necessarily lost the affectionate intimacy of his Czech style, which involved much improvisation. “If I walked into a bar in my neighborhood and didn’t understand every single word that was said, I had no business trying to make movies like *Loves of a Blonde* or [*The Firemen’s Ball*] anymore.”

Forman turned to bizarre, theatrical, and historical material—to mental institutions, comically exaggerated revolutionaries (*Ragtime*), flower power (*Hair*), and eighteenth-century genius and romance (*Valmont*, *Amadeus*). He discusses some of the approaches to moviemaking he has developed over the years: “I believe you can only preserve the spirit of a book on a film by using the book as a point of departure for a new, filmic creation”; “I prefer to give the audience a quick read of secondary characters by casting obvious physical types, but with the principal roles, it’s more engaging to uncover a different personality . . . , to peel away the erroneous expectations.”

Yet, despite such thoughtful observations, the American section of *Turnaround* has a somewhat hollow sound to it—perhaps because, as with the movies, Forman is commenting as an outsider, but also because he tells us very little about private matters. Apart from a single reference to an affair with Aurore Clement, Forman says nothing about his American love life—is he being discreet, protecting himself, or letting us know that women are insignificant to him? (The rebellious mood of *Cuckoo’s Nest* does contain that disturbingly true-to-the-sixties misogyny.)

One also regrets the decision to begin the memoir with Forman winning his second pair of Best Picture and Best Director Oscars, for *Amadeus*. It is rather condescending to the reader to assume he will think the artistic judgment of electricians and makeup men a more exciting and “accessible” introduction to the book than an account of a future artist’s childhood in small-town Czechoslovakia. Possibly, the book’s editor is to blame for this vulgar cliché (nowadays, every other biography seems to begin with the subject’s greatest triumph—or, if he is dead, his funeral), as he certainly is for not fixing some trite phrasing and some redundancies (Oscar night twice cooks up “a goulash of impressions and feelings/emotions”).

Forman’s autobiography ends on a sad and unresolved note—at almost 60, he has just spent a year on a film that was canceled four days before shooting would have begun. His memoir reminds us of the unfortunate waste of the talents of a filmmaker so successful at overturning the proscriptions

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Makes Me Wanna Holler: A Young Black Man in America, by Nathan McCall. Random House; 404 pages; \$23.

TAUNTS FROM WHITE PEOPLE, TROUBLE AT school, violence, drugs, a prison stretch—Nathan McCall's story is one we have heard many times, but his has a different ending from most of them. McCall today is a reporter for the *Washington Post*, and when he goes back to his old neighborhood in Portsmouth, Virginia, he feels in danger from the young men who will threaten his life and risk their own, which they feel isn't much to lose. But, even in its last chapters, *Makes Me Wanna Holler* is a predictable story of black frustration, confusion, and rage.

What underlines the banality of McCall's tale, sometimes to a laughable degree, is the earnestness with which he strives to reconcile his two personas, that of the wild, destructive boy and the thoughtful middle-class professional. This means a lot of profanity and street slang for the first, and lots of middle-management and therapy jargon for the second, who frequently tries to explain the world of his young predecessor. "Most girls seemed to lose something vital inside after they'd been trained [gang-raped]. Their self-esteem dropped and they didn't care about themselves anymore." (This important insight does not, however, occur in time to prevent him from participating in the mass rape of a 13-year-old.) McCall's prose is short on lively physical and poetic detail and long on labored self-justification. There's not much to choose, *mutatis mutandis*, between a boy who rapes a child and a man who decides his "achievement efforts" are hampered by not having a "goal-oriented" wife.

The picture McCall draws of his neighborhood (his parents were not poor or depraved but churchgoing working-class) shows it to be a parody of America at its worst: determinedly adolescent and ignorant, the sexes segregated and mutually contemptuous, everyone mad for money and thrills. McCall's mother and stepfather, apparently dull, virtuous people, seem to have instilled in him no love of family, custom, art, music, religion, anything that would form a barrier between him and temptation. It is hardly surprising that he rebels against their dreary piety, but rather hypocritical that he defends a "black culture" he never describes.

One does, however, agree with McCall's belief that American schools could do a great deal more to bring children out of their intellectual and emotional ghettos, acquainting white and brown as well as black students with a larger world. (One of his most exhilarating experiences was a journalism seminar at which he spoke frankly for the first time with

American Indians and Asian-Americans and sympathized with other minorities.) One hopes, also, that they will give up some of their narrow notions of what should be studied. While in prison, McCall says, he was inspired to improve himself after reading "If," the work of an incontrovertibly dead white imperialist.

Anonymity: The Secret Life of an American Family, by Susan Bergman. Farrar, Straus and Giroux; 198 pages; \$20.

TO OUTSIDERS, SUSAN HECHHE AND HER parents, brother, and sisters were an ideal family, so blond and wholesome that strangers would stare in envy and even ask to take their photograph. But in private, Mrs. Heche and her children suffered from Don Heche's fantasies of money-making, his real and huge debts, and his moral fanaticism. (Heche, a Sunday-school teacher and church music director, punished Susan, at 9 or 10, for playing doctor with another girl: "Do you know what they call people like you? They call them lesbians!") The Heches split up, and later Susan watched her father die of a disease whose symptoms and even name were unfamiliar in 1983. The illness made sense of a lot of things Susan remembered: "His toupee and tanning gel and poppers . . . Grand Central Station, where I saw him waiting once outside the men's room before he noticed me."

In reviewing her family's past and her own subsequent life in light of her father's secret homosexuality, Bergman gives us what at times sounds like a John Cheever story, poignant and agonizing in the details—such as the father's gift, one Christmas, of homemade certificates for presents he didn't have time to buy. Unfortunately, her book depends too little on honest reality and too much on self-conscious poeticizing. (During a sexual come-on from a creepy couple, she listens nervously, "my fear the green trapeze I swung on over their heads.") Bergman's investigation is also hampered by her vague, at times coy, treatment of her own marriage: She confesses to infidelity, but this information is conveyed in drawn-out sighs and whispers. Bergman seems uncertain whether to treat the reverberations of her father's secret life as psychology or metaphor, and the result leaves her walking a rather twitchy tightrope of Fine Writing.

BY OUR CONTRIBUTORS

Behind the 'Times': Inside the New 'New York Times,' by Edwin Diamond. Villard Books; 438 pages; \$24.

Families Apart: Ten Keys to Successful Co-Parenting, by Melinda Blau. Putnam; 349 pages; \$22.95.

SOAPBOX DERBY

“...As if by channeling, the righteous rant of Paddy Chayefsky shows up in two TV movies. On *Masterpiece Theatre*, nuns. . .”

CLOSE YOUR EYES IN BED THIS WEEK and dream of Paddy Chayefsky: not the young Chayefsky of the overrated golden age of fifties television—which was mostly bargain-basement Italian neorealism and kitchen-sink Freud—but his subsequent incarnation as Hollywood's last angry screenwriter, the home-shopping Ibsen who gave us *The Hospital* (1971) and *Network* (1976). As if by, well, channeling, the righteous rant of this Chayefsky shows up in two TV movies.

scan doesn't work and the neurosurgeons won't answer their beepers and the bureaucrats are busy selling the public hospital to a private health-care-management firm that intends to turn a profit by opening up a new state-of-the-art surgical unit while closing down all the outpatient clinics.

Not for the squeamish, *State of Emergency* rubs our noses in these wounds to the body politic—as if the cameras themselves were traumatized, as if we were

program executive who'll do anything for ratings. Faye subsidized terrorists not unlike the Symbionese Liberation Army so they would schedule weekly kidnappings and hijackings in front of her cameras. Sean, to secure rights to a “live,” pay-per-view telecast of a convict's electrocution, promises the governor 30 percent of the gross and 10 percent of the merchandising windfall. She will then market this fast-fry like a Gulf War, with countdown graphics and a toll number for us to register our opinions on capital punishment. Rather late, she develops some doubts about the situational ethics of this sort of television, and maybe about Tim Daly's guilt, which occasions a Chayefsky harangue.

As directed by Tommy Lee Wallace from a script by Thomas Baum, with the strong support of Daly as the death-row heart-throb, Len Cariou as Sean's boss, and George Newbern as a qualm-ridden gofer, *Witness* has some energy and, of course, some sizzle. Like almost every TV movie I can think of, it's appalled by capital punishment. (Who says all they do is give the public what it wants?) The problem is Sean. She has lovely arms but a wayward head. In *Blade Runner*, she was supposed to be vague upstairs; she was an android. But except for the sexy backseat scene in *No Way Out*, she's gotten emptier ever since. In *Witness*, her voice seems prerecorded while the mind's in some other movie. And the body goes through whatever motions the director tells it to, surprised at times to find itself in high heels.



WHAT'S UP, DOCT Joe Mantegna (right) in *State of Emergency*.

State of Emergency (Saturday, February 12, 8 to 9:30 P.M., and other dates; HBO), directed by Lesli Linka Glatter from a script by Susan Black and Dr. Lance Gentile, is *The Hospital* without laughs, and Joe Mantegna without David Mamet. Like Chayefsky's George C. Scott, Black's Mantegna tries to doctor amid the madness of a big-city war zone—“It's just your basic apocalypse,” Joe says of a typical gut-wrenching, eye-gouging night in ER.

Paul Dooley may die from head injuries sustained in an auto accident. His wife, Melinda Dillon, will probably sue, because Joe is rude to her in the trauma center even as he operates on Dooley while flipping through the pages of a cut-and-paste anatomy textbook—since the CAT

trapped inside a crazy EKG—and then leaves us flatlined. To be sure, we're spared *The Hospital's* convenient excuse of blaming the madness on a genuine lunatic who only pretends to be a doctor. The villain here is the system itself, commodifying human pain for profit. But like an angry Mantegna, our flayed emotions have nowhere to go but the street—certainly not to England, where Darwinian Thatcherites have already dismantled national health care. To Canada, perhaps? Or to Hillary? *State of Emergency* dare not speak its bypassed heart.

Whereas *Witness to the Execution* (Sunday, February 13; 9 to 11 P.M.; NBC) is *Network* all over again, but with Sean Young instead of Faye Dunaway as the

Body and Soul (*Masterpiece Theatre*; Sunday, February 13, 9 to 10:30 P.M., till 10 P.M. Sundays thereafter; through March 6) isn't the best mini-series about nuns you'll ever see. That would have been the six-part *Brides of Christ* on A&E last June, in which, besides mortifying themselves in an Australian convent in the sixties, the sisters actually taught and thought. But *Body and Soul* will do—if for no other reason than Kristin Scott Thomas as Sister Gabriel, with a face so beautiful you expect to see it only in a Ravenna mosaic.

Since she entered a convent in the Welsh mountains at 18, Anna Gibson/Sister Gabriel has kept the order's accounting books, driven its ramshackle tractor, and doubled

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in age. She's summoned back, into a modern world of money and temptation, when her brother commits suicide, leaving behind a failing textile mill and a distraught widow, Amanda Redman, with two small kids and a third on the way. Against all odds and a villainous manager, foreclosure-minded bankers, and a Japanese deadline, Anna will prevail. She will also pick berries on the hillside with handsome Hal (Gary Mavers).

And there's my rub. Adapted by Paul Hines from a novel by Marcelle Bernstein, directed by Moira Armstrong, consistently entertaining and superbly shot, *Body and Soul* is a lot more body than soul. Sister Gabriel, after all, gives in to both money and temptation. Quit of her habit, Scott Thomas is a stunner. Not the least of the firsts in this mini-series is full frontal nun nudity, at least on my preview cassette.

The sixties were as convulsive inside the Catholic Church as out, with the death of Pope John XXIII, the reforms of Vatican II, worker priests, liberation theology, and the Sanctuary movement. For the daughters of the church, it was more difficult, as it usually is for daughters. Too often, like Sor Juana in the seventeenth century in the Court of the Viceroy of Mexico, they were asked to give up their books, their music, and their science. But such Sisters of Mercy nevertheless went out to invest themselves, to live the Social Gospel and the Sermon on the Mount. About these nuns, nobody ever makes a mini-series.

In brief: YOU WOULDN'T KNOW FROM ALL the wonderful footage in the National Geographic special *Reflections on Elephants* (Wednesday, February 9; 8 to 9 P.M.; Channel 13) that these noble beasts, far from dying out because of ivory hunters, threaten in their overbreeding to rampage the indigenous and already impoverished populations of many parts of Africa. Absorbing as it may be to see them kick around the skulls of their departed ancestors, you will probably have to go to Botswana yourself, as I did, awestruck and credulous, and then read Raymond Bonner's *At the Hand of Man: Peril and Hope for Africa's Wildlife* to find out what elephants do to birds, chimps, and forest hogs, not to mention, say, Ugandans. . . . While George Dzundza has fun as the fertility doctor who used his own semen in *Babymaker: The Dr. Cecil Jacobson Story* (Tuesday, February 8; 9 to 11 P.M.; CBS), and Melissa Gilbert and Shanna Reed are understandably hysterical as two of his unwitting patients, I still think it should have been a musical, like *Sweeney Todd*. . . . In *Talking Sex: Making Love in the '90s* (Thursday, February 10, 11 P.M. to midnight, and other dates; HBO), the chat covers condoms, dental dams, "outercourse," phone sex, role play, ladders, feathers, strawberries, blindfolds, and, uh, vegetable scrubbers. ■



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NEW WORLD SERIES

"...One encountered much that was new, fascinating, and revelatory at the Brooklyn Academy of Music's Dvořák weekend. . ."

A MODEST MAN, ANTONIN DVOŘÁK SEEMS an unlikely composer to place at the center of a breathless extravaganza grandly styled by its promoters as a multimedia circus. But there he was at the Brooklyn Academy of Music not long ago, the focal point of the Brooklyn Philharmonic's latest thematic weekend, *Dvořák: From the New World*. If the topic sounds familiar, that's because the American Symphony Orchestra got there first last fall with its breathless extravaganza, also celebrating the centennial of Dvořák's arrival in America, his four-year residency in New York, and relationship with American music and its composers. That hardly exhausted the subject, as the Brooklyn Philharmonic took pains to prove.

The main event was an orchestral concert, Dennis Russell Davies conducting, that presented the ever-popular *New World* Symphony in a new light—literally so by enhancing the music with a discreet slide presentation showing paintings of American Indians, African-Americans, and other new-world images that presumably inspired Dvořák. That was preceded by the *Gaelic* Symphony, by Amy Beach—America's first prominent woman composer, who began writing her Symphony in 1894 as an immediate response to Dvořák's—and the *Dirge* from the *Indian Suite*, by Edward MacDowell, another American influenced by the Czech composer.

To italicize Dvořák's possible subtext for the *New World* Symphony, musicologist Michael Beckerman gave a pre-concert lecture expounding his theory that the score was directly inspired by Longfellow's *The Song of Hiawatha* and that many of the Symphony's principal themes can actually be sung to the poem. To prove his point, he read relevant verses over the music (analytic musicology has certainly changed since my school days), and some of it even sounded convincing. For indefatigable contextualists, there was a post-concert "interactive presentation" by Robert Winter, professor of music at UCLA, who demonstrated his new CD-ROM about Dvořák in America, featuring historic recordings of spirituals and Indian chants, turn-of-the-century paintings and drawings, and literature of the period.

Sunday afternoon was devoted to a six-hour "Interplay" that I could only sample: a performance of the pastoral *American*



CZECH MATE: Dennis Russell Davies conducts the *New World* Symphony at BAM.

Suite for piano that Dvořák composed while in New York; illustrated lectures about his encounters with American Indians and African-Americans; more music by Beach and composers who studied with Dvořák at New York's National Conservatory; and finally a panel discussion led by Joseph Horowitz, the Brooklyn Philharmonic's artistic adviser, who dreamed the whole thing up. In addition to all this, there were various exhibits, a rare film of Buffalo Bill's "Wild West" show (Dvořák attended one), food breaks, informal meetings with the participants, and a handsomely produced 60-page program book crammed with essays, pictures, historical information, and special pleading.

As at most events of this sort, one encountered much that was new, fascinating, and revelatory, offset by just as much that seemed forced, unnecessary, and downright irritating. It was salutary to be reminded of Amy Beach, who was blessed with an extraordinary creative gift that remained largely imitative; one wonders what more she might have made of it had she been born later, into a less genteel, European-driven musical culture. In fact, one arguable issue that was never raised during this busy weekend was the still widely held notion that Dvořák's presence among us

was actually detrimental. What our composers needed least in 1893 was another great European traditionalist to tell them what to do, especially one convinced that Americans should build a school of composition based on Negro spirituals and Indian dances. Surely what has always given American music its special national character is not so much an undeniable ability to synthesize as an eagerness to explore, experiment, and ignore the rules.

With so much of interest to hear, see, and think about, carping over the details of this intriguing museum display finally seems pointless. New Yorkers in the 1890s never needed thematic events—they had Tchaikovsky to conduct his new music at Carnegie Hall, Seidl leading *Tristan und Isolde* at the Met with De Reszke and Nordica, and Dvořák living on 17th Street and writing the *New World* Symphony. That we have the Brooklyn Philharmonic willing to recapture a bit of that glorious past is perhaps something to be thankful for.

AS IN YEARS PAST, THE JULLIARD SCHOOL's tenth annual *Focus!* festival of new and recent music cast a wide net, featuring works by 44 composers from 27 countries. Included on the trip were such exotic ports of call as Thailand, Morocco, Azerbaijan,

and South Africa, an impressive geographical spread that announced the theme of this year's festival: "Crosscurrents: Musical Worlds in Fusion"—a veritable feast of multiculturalism prepared by the event's tireless director, Joel Sachs, all of it packed into six evenings.

Of course, there is nothing new about grafting the traits of other musical cultures onto Western practices, a phenomenon that dates back at least to the sixth century, when monophonies of the Byzantine rite influenced plainchant as far west as Spain. Nearer to our time, Rameau, Mozart, Delibes, Puccini, and divers other composers spiced their scores with "authentic" musical touches from India, Turkey, and the New World, but never in ways that challenged what they assumed to be the superiority of the European musical tradition as it had been handed down to them. Much of the music heard at Juilliard, on the other hand, not only expressed doubts about that but audibly proclaimed quite the opposite. For today's most militant multiculturalists, whether minimalist or maximalist, Western music is in trouble, and only massive infusions of new blood from the Third World will save it.

That, at least, was the impression conveyed by the 21 works on the three programs I heard. Sachs may well have his own strongly held opinions on the subject, but like all good impresarios he kept private agendas to himself and gave everyone equal time. The range of musical styles was enormous, with such polar opposites as Steve Reich and Milton Babbitt elbowing each other on a program that looked both west (toward the Pacific) and south (below the equator) for inspiration. The friendly tapping of Reich's *Music for Pieces of Wood* reflects his interest in Balinese gamelan music, African drumming, and less-is-more minimalist philosophy; Babbitt's *It Takes Twelve to Tango* is a brief but typically dense and complex arrangement of dynamic and registral contrasts slyly propelled by a favorite Latin American dance rhythm.

It was interesting to discover so many composers who seemed to have no fixed national background at all—Paul Dessner, for example, born in 1959 to an American mother and French father in Caracas, Venezuela, where he still lives. Currently at work on a set of "neo-Shamanic" pieces for cello quartet, Dessner put the whole week's worth of music into focus in a note describing his *Pizzi-Quitt-plás*, a work based on the sounds of an Afro-Venezuelan percussion instrument made of pieces of bamboo that are struck against a cement floor or a rock: "I consider that our best resources are out in the wild, in the sounds of the musically 'illiterate' and not in the mediocre classrooms the imitation of foreign schemes has set up for us here. . . . The only advantage of creating written scores is the development of formal grammar, or poetry of the form,

in the unexplored languages of our continent. That's my vision of fusion, and it's hot."

Also hot were the performances. It's inspiring to hear a large consortium of young Juilliard students tackle huge amounts of new music, and do so with unbounded enthusiasm, commitment, and instrumental skill. Clearly, coming face-to-face with the music of their own time is a tremendously rewarding experience for them, one that they are bound to carry over with profit into their professional careers. Sachs also deserves all credit and honor for putting together such consistently stimulating and enjoyable free-admission programs each year. Why the press, the public, and, most scandalously, the new-music folk continue to pay "Focus!" scant attention is a mystery.

THOSE WHO ATTENDED THE METROPOLITAN Opera's recent production of Verdi's *I Lombardi* may have heard echoes of that score in Carnegie Hall not long ago, but only faint ones. Vincent La Selva was conducting his New York Grand Opera Company in the local premiere of *Jérusalem*, the revision of *I Lombardi* that the 35-year-old composer made for his debut at the Paris Opéra in 1847. "Transformed out of recognition" is how he described *Jérusalem*, once dismissed by Verdi scholars as a cheap money-spinner but now ranked as superior to its predecessor—and perhaps the opera the Met should have produced.

Actually, neither version comes from Verdi's top drawer, which will not prevent anyone who values this composer from enjoying the best pages of both. As Julian Budden points out in his magisterial study of the operas, *Jérusalem* has a tauter, more concentrated plot, once again dealing with the First Crusade of 1095, and a score with improvements on nearly every page. It also shows Verdi coming to terms for the first time with French opera, and how that experience, in Budden's words, "fired his dramatic imagination, refined his scoring, sharpened his harmonic palette," and helped lay the groundwork for his mature style.

It was good to hear La Selva conduct a Verdi opera, for once, in congenial surroundings and after a respectable rehearsal period—his annual open-air productions in Central Park each summer, while always welcome, can sometimes be rather rocky affairs. The conductor's familiar spirit, energy, and sure pacing were abundantly in evidence, enhanced on this occasion by crisp orchestral playing and a sturdy cast headed by Enrico Di Giuseppe (Gaston), Cynthia Springsteen (Hélène), and Theodore Lambrinos (Roger). A few raw moments aside, it was a worthy prelude to La Selva's upcoming grand project: a seven-year festival beginning next July that will present all 29 Verdi operas in chronological sequence.

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RING LEADER

THIS STORE HAS A WIDE SELECTION OF ANTIQUE, old, and new jewelry from around the world at one third off its usual prices, such as cultured- and freshwater-pearl necklaces, were \$30-\$600, now \$20-\$400; coral necklaces, were \$40-\$500, now \$26.67-\$333.50; silver and turquoise Native American jewelry, including rings, concha belts, pins, and bracelets, were \$5-\$200, now \$3.33-\$133.33; necklaces set with semi-precious stones, such as jade, onyx, carnelian, and jasper, were \$25-\$250, now \$16.67-\$166.67; Margaret Moore wedding rings from the fifties, were \$60-\$450, now \$40-\$300. A.E., M.C., V., checks accepted; exchanges possible. Max Nass, Inc., 118 E. 28th St. (679-8154); Mon.-Fri. 9:30 a.m.-6 p.m., Sat. till 4 p.m.; through 3/7.

RUB OFF

LIA SCHORR'S SALON IS REDUCING PRICES ON skin-and-body-care treatments, such as a half-day spa-and-facial package, including a full body massage and a paraffin manicure and pedicure, was \$157, now \$125; deep-cleansing facial and paraffin manicure and pedicure, was \$101, now \$85; seaweed facial and light peeling, was \$85, now \$55; series of 6 (plus one free paraffin pedicure) is \$300. Special winter hydrating facial, was \$56, now \$43; series of 3 (plus one free manicure) is \$128. Paraffin pedicure or glycolic manicure, was \$15 each, now \$9; series of 6 of either (plus one free paraffin treatment) is \$52. Body massage, was \$56, now \$42, series of 6 (plus one free paraffin pedicure) is \$250. All other services are 20 percent off. A.E., M.C., V., checks accepted; an appointment is necessary. Lia Schorr Skin Care, 686 Lexington Ave., near 57th St., 4th floor (486-9670); Mon.-Fri. 9 a.m.-8 p.m., Sat.-Sun. till 5 p.m.; through 3/31.

PERSON, PLACE, OR THONG

NEW YORK BODYSHOP HAS 1994 SWIMWEAR, in sizes 6-12, by La Blanca, Too Hot Brazil, Bill Blass, Calvin Klein, Gottex, Sessa, and others at 20 percent off retail prices, including Speedo contour-back swimsuit in solid colors, was \$50, now \$38. Color Block tank-top leotards, were \$32, now \$22. Baryshnikov Bodywear Supplex leggings, were \$42, now \$31; thong tank-top

DO NOT PHONE: Send suggestions for "Sales & Bargains" to Leonore Fleischer, New York Magazine, 755 Second Ave., N.Y., N.Y. 10017-5998, six weeks before the sale.

leotards, were \$34, now \$25; bra tops, were \$30, now \$24. Earth Works long- and short-sleeved bodysuits, were \$44-\$47, now \$35-\$37.60. Dance France leggings, were \$40, now \$32. San Francisco City Lights cotton mock-turtleneck leotards, bustiers, and Champion jog bras and bike shorts are now 20 percent off. A.E., D.C., M.C., V., checks accepted; all sales final on items reduced by 50 percent or more, otherwise exchanges possible. New York Body Shop, 49 W. 57th St. (838-1008); Mon.-Fri. 9:30 a.m.-7:30 p.m., Sat. 10 a.m.-7 p.m., Sun. 11 a.m.-6 p.m.; through 2/21.

GOWNED FOR GLORY

MICHAEL'S RESALE SHOP HAS OPENED A bridal department for once-worn wedding gowns and accessories. Dresses range in size from 4 to 12, but most are in 6 and 8. The merchandise changes frequently, but turning up recently were a size 8 off-the-shoulder Vera Wang silk-organza gown with flower-petal appliques, if new \$1,800, here \$550; size 8 satin Diamond Collection gown with pearl-trimmed bodice and sweetheart neck, if new \$2,500, here \$1,500; matching headpiece and veil, if new \$800, here \$300; never-worn size 10 Bianchi ivory silk gown with pearl trim, was \$1,800, here \$450; Alfred Angelo size 6 gown with festooned skirt and bustle back, if new \$900, here \$150; size 12 Victorian-style princess gown with high collar, if new \$750, here \$250. M.C., V., checks accepted; all sales final; appointment necessary. Michael's, the Consignment Shop for Brides, 1041 Madison Ave., near 80th St., 3rd floor (737-7273); Mon.-Wed. and Fri.-Sat. 9:30 a.m.-6 p.m., Thurs. till 7 p.m.

HOME WORK

DURING THE MONTH OF FEBRUARY, RICHARD'S is reducing prices on orders for custom-designed home accessories and furnishing fabrics. Repupholstery, slipcovers, draperies, and bedspreads are 30 percent off (prices quoted below do not include fabric, measuring, or installation), including balloon and Roman shades were \$16-\$18 per square foot, now \$10; upholstered headboards in twin, full, queen, and king sizes, were \$400-\$600, now \$295; upholstered furniture from North Carolina makers is now 40 percent off manufacturer's suggested list; all in-stock cotton print fabrics, were \$18-\$95 per yard, now \$4.95-\$9.95; all in-stock cotton damasks, were \$25-\$95 per yard, now \$19.95-\$29.95. A.E., M.C., V. ac-

cepted; checks as deposits only; all sales final. Richard's Interior Design, 1325 Madison Ave., near 93rd St. (831-9000); Mon.-Wed. and Fri.-Sat. 10 a.m.-6 p.m., Thurs. till 7 p.m., Sun. 11 a.m.-5 p.m.; through 3/7.

THE BRITCHES OF MADISON AVENUE

THIS RESALE SHOP IS HAVING A 4-HOUR SALE on gently worn, one-of-a-kind women's clothing (in sizes 14-4X). For example, a size 18W Jones New York black-and-tan wool suit, was \$130, now \$84.50; size 3X Jones New York linen-and-cotton green plaid jacket with matching solid-green skirt, was \$90, now \$58.50; size 14 Perry Ellis charcoal wool coat, was \$300, now \$130; size 16 Carolyn Roehm suit, was \$150, now \$97.50; size 22 Tamotsu 3-piece purple pantsuit with gold semple blouse, was \$185, now \$120.25; new size 22/24 green, black, and white Criscione wool suit, was \$225 here, now \$146.25; size 20 Jovan 2-piece suit, with white crepe dress and long jacket, was \$200, now \$130. With every purchase, you get a free palm-reading; refreshments will be served as well. Checks accepted; no credit cards; all sales final. Pretty Plus Plus, 1309 Madison Ave., near 92nd St., 2nd floor (427-4724); Thurs. 5-9 p.m.; 2/10.

RANCH DRESSING

ABOUT 800 CLASSIC FUR COATS AND FUR-trimmed garments are reduced at this showroom, including female-ranch-mink coats with Russian-sable collars, retail \$10,500, here \$2,890; large-size full-cut coats in natural or mahogany female ranch mink, retail \$10,500-\$11,950, here \$3,990; natural pastel sheared-mink coat with large notch collar, retail \$14,500, here \$4,490; black or brown mink unisex jackets that reverse to leather, retail \$2,750, here \$790; natural Russian-sable coat, retail \$75,000, here \$22,500; natural stone-marten coats, retail \$16,500-\$19,500, here \$5,990; black Russian broadtail coat, retail \$11,950, here \$3,590. Many others, including all-cashmere coats with chinchilla, mink, or fisher trim, retail \$5,950, here \$1,790. Purchases include free 1994 storage, monogram, insurance appraisal, and most alterations. A.E., M.C., V., checks accepted; all sales final; checks as deposits only, merchandise held until they clear; 50 percent deposit required. Furs by G. Michael Hennessy, 333 Seventh Ave., near 28th St., 5th floor (695-7991); Mon.-Wed. and Fri.-Sat. 9:30 a.m.-5:30 p.m., Thurs. till 7 p.m.; 2/8-21.

A Complete Entertainment Guide for Seven Days Beginning

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MOVIES THEATER GUIDE

COMPILED BY KATE O'HARA

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the other boroughs, alphabetically; and those elsewhere, by county. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

MANHATTAN

Below 14th Street

1. **FILM FORUM**—209 W. Houston St. (727-8110). #1—*Between the Teeth* (1993). #2—*Through 3/24: Warner Bros. Before the Code*. #3—*Taxi!* (1932). #4—*Lawyer Man* (1932). #5—*The Mouthpiece* (1932). #6—*Uppercut* (1934). #7—*Two Seconds* (1932). #8—*The Hatcher Man* (1932). #9—*Mondays through 3/14: "The Early Spring of Yasujiro Ozu, 1929-1937."* #10—*I Flunked, But* (1930). #11—*Walk Cheerfully* (1930). #12—*The War Room*.
2. **ESSEX**—Grand St. at Essex St. (982-4455). *Mrs. Doubtfire*.
3. **ANGELIKA FILM CENTER**—18 W. Houston St. (995-2000). #1—*Naked*. #2—*Faraway, So Close*. #3—*The Piano*. #4—*Farwell My Concubine*. #5—*The Snapper*. #6—*"The 24th International Tournee of Animation."* Opening 2/11: *The Cement Garden*.
6. **WATERLY**—Sixth Ave. at W. 3rd St. (929-8037). #1—*Six Degrees of Separation*. #2—*The Pelican Brief*. Opening 2/11: *The Getaway*.
8. **MOVIELAND 8TH STREET**—8th St. east of University Pl. (477-6600). #1—*Romeo Is Bleeding*. #2—*Ac Vennu: Pet Detective*. #3—*Mrs. Doubtfire*.
9. **THEATRE 80**—St. Marks Pl. bet. First and Second Aves. (254-7400). #1—*A Night at the Opera* (1935). #2—*A Day at the Races* (1937). #3—*Old Man Out* (1947). #4—*Outcast of the Islands* (1951). #5—*Citizen Kane* (1941). #6—*The Magnificent Ambersons* (1942). #7—*The Dreamer* (1970). #8—*The Canterbury Tales* (1971). #9—*Jules and Jim* (1961). #10—*The 400 Blows* (1959). #11—*Red Desert* (1964). #12—*Blow-Up* (1966).
10. **LOEWS VILLAGE THEATRE VII**—Third Ave. at 11th St. (982-4400). #1—*Philadelphia*. #2—*I'll Do Anything*. #3—*Gummen*. #4—*The Remains of the Day*. #5—*Intersection*. #6—*Body Snatchers*. #7—*What's Eating Gilbert Grape*. Opening 2/11: *My Girl 2*.
11. **VILLAGE EAST**—Second Ave. at 12th St. (529-6799). #1—*Blink*. #2—*Blink*. #3—*Cabin Boy*. #4—

- Short Cuts*. #5—*Florie*. #6—*My Father, The Hero*. #7—*The Summer House*. Opening 2/11: *Blank Check*.
13. **ART GREENWICH TWIN**—Greenwich Ave. at 12th St. (929-3350). #1—*Shadowlands*. #2—*Beethoven's 2nd*. #3—*Shadowlands*.
14. **CINEMA VILLAGE**—12th St. east of Fifth Ave. (924-3363). Through 2/17: *Aileen Wuornos: The Selling of a Serial Killer*.
15. **QUAD CINEMA**—13th St. west of Fifth Ave. (255-8800). #1—*Bad Girls*. #2—*Blue*. #3—*The Accompanist*. #4—*Paris, France*.

14th-41st Streets

18. **LOEWS 19TH STREET EAST**—Broadway at 19th St. (263-8800). #1—*Intersection*. #2—*Philadelphia*. #3—*Romeo Is Bleeding*. #4—*The Piano*. #5—*Blink*. #6—*My Father, The Hero*. Opening 2/11: *My Girl 2*.
19. **CHELSEA**—23rd St. bet. Seventh and Eighth Aves. (691-4744). #1—*In the Name of the Father*. #2—*In the Name of the Father*. #3—*Mrs. Doubtfire*. #4—*Schindler's List*. #5—*Ac Vennu: Pet Detective*. #6—*The Remains of the Day*. #7—*Shadowlands*. #8—*I'll Do Anything*. #9—*Schindler's List*. Opening 2/11: *The Getaway*.
20. **23RD STREET WEST TRIPLEX**—23rd St. bet. Eighth and Ninth Aves. (984-4464). #1—*The Pelican Brief*. #2—*Gummen*. #3—*Car 54, Where Are You?*. #4—*Iron Will*.
24. **LOEWS 34TH STREET SHOWPLACE**—34th St. at Second Ave. (532-5544). #1—*Gummen*. #2—*Intersection*. #3—*The Pelican Brief*.
25. **34TH STREET EAST**—34th St. at Second Ave. (683-0255). *Strictly Ballroom*; *Beethoven's 2nd*. Opening 2/11: *The Getaway*.
26. **MURRAY HILL CINEMAS**—34th St. west of Third Ave. (689-6548). #1—*House Party 3*. Opening 2/11: *My Girl 2*. #2—*Gummen*. #3—*Blink*. #4—*My Father, The Hero*.
31. **NATIONAL TWIN**—Broadway bet. 43rd-44th Sts. (869-0950). #1—*Gummen*. #2—*Mrs. Doubtfire*. Opening 2/11: *The Getaway*.
32. **LOEWS ASTOR PLAZA**—44th St. west of Broadway. (869-8340). *Intersection*.
33. **CRITTERION CENTER**—Broadway bet. 44th-45th Sts. (354-4940). #1—*Blink*. #2—*Ac Vennu: Pet Detective*. #3—*Philadelphia*. #4—*House Party 3*. #5—*The Pelican Brief*. #6—*Through 2/10: Car 54, Where Are You? Beg*. #7—*The Fugitive*. #8—*Carlito's Way*.

42nd-60th Streets

14. EMBASSY 1—Broadway bet. 46th–47th Sts. (302-1494). Through 2/10: *Tombstone*. Opening 2/11: *Blank Check*.

16. EMBASSY 2—Seventh Ave. bet. 47th–48th Sts. (730-7262). Through 2/10: *The Air Up There*. Opening 2/11: *Blank Check*. **EMBASSY 3**—Through 2/10: *Sister Act* 2. Opening 2/11: *My Girl* 2. **EMBASSY 4**—Through 2/10: *Cabin Boy*. Opening 2/11: *The Air Up There*.

38. WORLDWIDE CINEMAS—49th–50th Sts. bet. 8th and 9th Aves. (246-1580). #1—*Heaven and Earth*. #2—*Farwell My Constance*. #3—*Short Cuts*. #4—*The Age of Innocence*. #5—*Gunpowder Old Men*. #6—*Strictly Ballroom*.

40. GUILD 50TH STREET—50th St. bet. Fifth and Sixth Aves. (757-3446). *My Father, The Hero*.

41. ZIEGFELD—54th St. west of Sixth Ave. (765-7648). *I'll Do Anything*.

42. EASTSIDE PLAYHOUSE—Third Ave. bet. 55th–56th Sts. (755-3030). *Farwell My Constance*.

43. CARNEGIE HALL CINEMA—Seventh Ave. at 57th St. (265-2520). #1—*Like Water for Chocolate*. #2—*The Summer House*.

44. SUTTON—67th St. east of Third Ave. (759-1411). #1—*Golden Cocker*. *Iron Will*. Opening 2/11: *Blank Check*. #2—*Body Snatchers*.

45. FESTIVAL THEATRE—57th St. west of Fifth Ave. (307-7856). *Romeo Is Bleeding*.

47. 57TH STREET PLAYHOUSE—57th St. west of Sixth Ave. (581-7340). *The Joy Luck Club*.

47. ANGELIKA 77—25 West 57th St. east of Broadway (586-1840). *Adrian Whomus: The Selling of a Serial Killer*.

48. CROWN GOTHAM—Third Ave. bet. 57th–58th Sts. (759-2224). *Mrs. Doubtfire*.

49. PLAZA—58th St. east of Madison Ave. (385-3330). *What's Eating Gilbert and Gracie*.

50. LOEWS PARIS THEATRE—58th St. west of Fifth Ave. (980-5656). *The Remains of the Day*.

51. 59TH STREET EAST—59th St. west of Second Ave. (759-4300). *Beethoven's 2nd*. *A Perfect World*.

52. MANHATTAN TWIN—59th St. bet. Second and Third Aves. (935-6420). #1—*Gummen*. #2—*Gummen Old Men*. Opening 2/11: *The Grumpy*.

53. BARONET—Third Ave. at 59th St. (355-1663). *Six Degrees of Separation*. **CORONET**—*I'll Do Anything*.

54. CINEMA 3—59th St. west of Fifth Ave. (752-5599). *The Age of Innocence*.

55. CINEMA 1—Third Ave. at 60th St. (753-4022). *My Father, The Hero*. **CINEMA II**—*Blink*. **CINEMA THIRD AVE**—*Short Cuts*.

61st Street and Above, East Side

59. FIRST & 62ND ST. CINEMA—62nd St. bet. First and York Aves. (752-4600). #1—*Schindler's List*. #2—*Schindler's List*. #3—*Intersection*. #4—*In the Name of the Father*. #5—*In the Name of the Father*. #6—*The Piano*. Opening 2/11: *My Girl* 2.

60. UA GERINI TWIN—Second Ave. at 64th St. (832-1670). #1—*Through 2/10: Car 54, Where Are You?* Opening 2/11: *The Fugitive*. #2—*Philadelphia*.

61. BECKMAN—Second Ave. at 66th St. (733-7622). *Shadowlands*.

62. LOEWS NEW YORK TWIN—Second Ave. bet. 66th–67th Sts. (744-7339). #1—*The Pelican Brief*. #2—*Ace Ventura: Pet Detective*.

63. 68TH STREET PLAYHOUSE—Third Ave. at 68th St. (734-0302). *Naked*.

65. LOEWS TOWER EAST—Third Ave. bet. 71st–72nd Sts. (879-1133). *Romeo Is Bleeding*.

65. UA EAST—First Ave. at 85th St. (249-5100). *Intersection*.

66. 86TH STREET EAST—86th St. east of Third Ave. (249-1144). #1—*House Party* 3. Opening 2/11: *Blank Check*. #2—*My Father, The Hero*.

67. LOEWS ORPHEUM—Third Ave. at 86th St. (876-2400). #1—*Gummen Old Men*. #2—*Ace Ventura: Pet Detective*. #3—*The Pelican Brief*. #4—*Philadelphia*. #5—*I'll Do Anything*. #6—*Blink*. #7—*Gummen*. Opening 2/11: *My Girl* 2.

68. 86TH STREET—86th St. west of Lex Ave. (534-1880). #1—*Shadowlands*. Opening 2/11: *The Getaway*. #2—*Mrs. Doubtfire*.

61st Street and Above, West Side

79. LOEWS COLUMBUS CIRCLE—Broadway at 61st St. (242-5070). *My Father, The Hero*.

80. CINEPLEX ODEON 62ND AND BROADWAY—62nd St. at Broadway (265-7464). *Mrs. Doubtfire*.

81. LINCOLN PLAZA CINEMAS—Broadway bet. 62nd–63rd Sts. (757-2280). #1—*The Piano*. #2—*The Accountant*. #3—*Fionle*. #4—*The Snapper*. #5—*The Secret of Green Pajamas*. #6—*Blue*.

82. REGENCY—Broadway bet. 67th–68th Sts. (724-3700). *Schindler's List*.

83. LOEWS 84TH STREET SIX—Broadway at 84th St. (877-3640). #1—*Intersection*. #2—*Ace Ventura: Pet Detective*. #3—*Gummen*. #4—*Philadelphia*. #5—*Blink*. #6—*Romeo Is Bleeding*. Opening 2/11: *My Girl* 2.

86. THALIA THEATRE—250 W. 95th St. west of Broadway (316-4962). *Naked*.

87. METRO CINEMA—Broadway bet. 97th–100th Sts. (222-1240). #1—*The Pelican Brief*. #2—*Shadowlands*.

89. OLYMPIA CINEMAS—Broadway bet. 106th–107th Sts. (865-8128). #1—*Gummen Old Men*; *Beethoven's 2nd*. #2—*House Party* 3.

91. NOVA—Broadway bet. 147th–148th Sts. (862-5728). #1—*Ace Ventura: Pet Detective*. #2—*Gummen*.

MUSEUMS, SOCIETIES, ETC.

AMERICAN MUSEUM OF THE MOVING IMAGE—35th Ave. at 36th St., Astoria (718-784-0077). \$5; senior citizens \$4; students and children \$2.50; members free. Through 3/26: "Burning in the Gate: A Cinema Becomes Itself." Recent independent and experimental films from 1991 through 1994. 2/12 at 4: A diverse program of films scavenged, quilted, or distilled from the scraps and essences of a pre-existing films. "Oscar Micheaux: Film Pioneer." 2/13 at 2: *Midnight Rambler: Oscar Micheaux and the History of Race Movies* (1994).

AMERICAN MUSEUM OF NATURAL HISTORY—Central Park West at 79th St. (769-5656). \$5; senior citizens \$4; students and children \$2.50. *Nature's Theater*. Daily at 10:30 a.m., 11:30 a.m., 1:30, and 3:30. Friday and Saturday at 6 and 7:30. *Search for the Great Sharks*, an oceanic expedition exploring the world of sharks, featuring a swim with a forty-foot whale shark and the birth of a shark. Also showing: *To the Limit*, a program of endoscopic (inner body) photography that shows the workings of the human body. Screenings are daily at 12:30, 2:30 and 4:30; Friday and Saturday following the 6 and 7:30 screenings of *Search for the Great Sharks*.

ANTHOLOGY FILM ARCHIVES—32 Second Ave. at 2nd St. (505-5181). \$6; students and senior citizens \$5; members \$4. 2/9 at 7: "Films by Robert Morris and Barbet Marlowe." 2/10 at 7 and 9: 2/11 at 7, 9, and 11; 2/12 at 8 and 10; 2/13 at 7 and 9: *Puff My Daddy* (1984). *Midnight Shadow* (1939). *dir. George Randolph* (1959). *dir. John Cassavetes*. 2/12 at 3 and 5: *Letter Horizon: Genies on the Wrong Coast* (1937). *dir. Lelia Goldoni*; at 6: *Nanook of the North* (1922). *dir. Robert Flaherty*. 2/13 at noon: "Essential Alan Watts" at 1: "Kishumani Program." 2/15 at 7 and 9: "Beat Generation Program." including *Gang of Souls* (1988). *dir. Maria Beatty*, and *Fried Sherry, Cooked Diamonds* (1978). *dir. Costanzo Allione*.

ARTISTS SPACE—38 Greene St., 3rd fl. (226-3970). Free. 2/15 at 7: Films by Jennifer Reeses.

THE FILM SOCIETY OF LINCOLN CENTER—The Walter Reade Theater, 165 W. 65th St., plaza level (875-5600). \$5; members. "Cinema's Sacred Treasures: Yasujiro Ozu's Later Films." 2/9 at 2 and 6: 30; 2/10 at 4:30 and 9: *Ohayo* (1959). 2/9 at 4 and 9: 30; 2/10 at 2: *Floating Weeds* (1989). 2/11 at 2 and 6: 30; 2/12 at 6:15; *Let Autumn* (1960). 2/12 at 4 and 8: 45; 2/13 at 6:15; 2/15 at 2: *End of Summer/The Autumn of the Kohayakawa Family* (1961). 2/13 at 4 and 8: 15; 2/16 at 2 and 8: 45; *An Autumn Afternoon/The Taste of Mackerel* (1962). "Movies for Kids." 2/12 and 2/13 at 2: *Misty* (1961). *dir. James B. Clark*.

FRENCH INSTITUTE—Florence Gould Hall, 55 E. 59th St. (355-6160). "Ciné-Club." \$6; students and mem-

bers \$4.50. 2/9 at 12:30, 3:15, 6, and 8:45: *La Vie de Bohème* (1992). *dir. Aki Kaurismäki*.

JOSEPH PAPP PUBLIC THEATRE—425 Lafayette St. (598-7171). \$7. No screening on Mondays. Through 2/1, daily at 6, 8 and 10; Sat. and Sun. matinees at 4: *Luna Park* (1992). *dir. Pavel Lounguine*. Through 2/10, daily at 7 and 9:30; Sat. and Sun. matinees at 4: *Recollections of the Yellow House* (1989). *dir. João César Monteiro*. Beg. 2/11: "Redecovering King Vidor." 2/13 at 4 and 7:50: *The Stranger's Stranger* (1933); at 5:40 and 9:30: *An American Romance* (1944). 2/15 at 4: *The Stranger's Return* (1933); at 8: *The Big Parade* (1925).

MILLENNIUM FILM WORKSHOP—66 E. 4th St. (673-0070). \$5. Open screening: 16mm, 8mm, slide formats all available. 2/12: *Shoot for the Contents* (1991). *dir. Trinh T. Minh-Ha*.

MUSEUM OF MODERN ART—11 W. 53rd St. (798-0480). Free with museum admission. Ongoing series: "Gauguin Presents: A Century of French Cinema." 2/8 at 2:30: *Caroline Chérie* (1950). *dir. Richard Poirier*. 2/8 at 6: *L'Arpète/The Seamounts* (1928). *dir. E.B. Donatien*. 2/10 at 2:30; 2/13 at 5: "Films by Jean Vigo, 1930-1934." 2/10 at 6: *El Dorado* (1921). *dir. Marcel L'Herbier*. 2/10 at 8: *Dainah la Mitrice/Dainah, the Half-Caste* (1931). *dir. Jean Grémillon*. 2/11 at 2:30; 2/13 at 5: *La Vieillesse* (1934). *dir. Georges Billard*. 2/11 at 6: *Le Journal du Tombe à Cinq Heures/5 a.m. Deadline* (1942). *dir. Georges Lacombe*. 2/11 at 8: *La Petite de Montparnasse* (1931). *dir. Hanns Schwarz*. 2/13 at 2: *Un Condamné à Mort Est Echappé/A Man Escaped* (1956). *dir. Robert Bresson*. 2/14 at 2:30: *Antoine et Antonette* (1946). *dir. Jacques Becker*. 2/14 at 6: *Rendez-Vous de Juillet/Rendez-Vous with Tomorrow* (1949). *dir. Jacques Becker*. "Vietnamese Cinema, 1979-91." 2/11 at 3: *Luck Trier* (1989). *dir. Tu Huy*. 2/11 at 6:30: *The Child on the River* (1979). *dir. Hong Sen*. 2/12 at 3:30: *Girl on the River* (1987). *dir. Dang Nhat Minh*. 2/12 at 5:30: *The Retired General* (1988). *dir. Nguyen Khac Loi*. 2/13 at 2:30: *Light in Dream* (1987). *dir. Do Minh Tan*. 2/13 at 5:30: *The Black* (1989). *dir. Le Dan*. 2/14 at 2:30: *Bom, The Fool* (1987). *dir. Le Duc Tin*. "What's Happening?" 2/10 from 2 to 8: "Between the Frames." Seven videotapes by Antonio Muntadas, 1983-1992.

NEW YORK PUBLIC LIBRARY—Donnell Library Center, 20 W. 53rd St. "Films From Tyler, Texas Black Film Collection." 2/10 at 2:30: "1939-1941 Newsreel 3." *Midnight Shadow* (1939). *dir. George Randolph*. 2/15 at noon: *Broken Heart* (1939). *dir. Roman Freulich*. *Miracle in Harlem* (1948). *dir. Jack Kemp*.

BRONX

AREA CODE 718

152. BAY PLAZA—2210 Bartow Ave. (302-3020). #1—*Philadelphia*. #2—*Blink*. #3—*My Father, The Hero*. #4—*Gummen*. #5—*Sister Act* 2. #6—*Mrs. Doubtfire*. #7—*I'll Do Anything*. #8—*House Party* 3. #9—*Ace Ventura: Pet Detective*. *Intersection*.

155. INTERBORO—E. Tremont Ave. nr. Bruckner Blvd. (792-2100). #1—*Mrs. Doubtfire*. #2—*Through 2/10: The Pelican Brief*. *Car 54, Where Are You?*. Beg. 2/11: *My Girl* 2. #3—*Philadelphia*. #4—*Ace Ventura: Pet Detective*.

156. RIVERDALE—Riverdale Ave. at 259 St. (884-9514). #1—*Philadelphia*. #2—*Shadowlands*.

158. CONCOURSE PLAZA—E. 16th St. nr. Grand Concourse (588-8800). #1—*Car 54, Where Are You?* #2—*Blink*. #3—*Gummen*. #4—*Ace Ventura: Pet Detective*. #5—*Intersection*. #6—*Philadelphia*. #7—*House Party* 3. #8—*The Air Up There*. #9—*Mrs. Doubtfire*. #10—*Beethoven's 2nd*. *Tombsville*.

160. WHITESTONE—Bruckner Blvd. at Hutchinson River Pkwy. (409-9137). #1—*Car 54, Where Are You?* #2—*My Father, The Hero*. #3—*Gummen*. #4—*Ace Ventura: Pet Detective*. #5—*I'll Do Anything*. #6—*Blink*. #7—*Intersection*. #8—*Philadelphia*. #9—*House Party* 3. #10—*Death Wish V*. #11—*The Air Up There*. #12—*Beethoven's 2nd*. *Iron Will*. #13—*Mrs. Doubtfire*. *Car 54, Where Are You?*

BROOKLYN

AREA CODE 718

200. ALPINE—Fifth Ave. at 69th St. (748-4200). #1—*Schindler's List*. #2—*Shadowlands*; *Beethoven's 2nd*.

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203. BROOKLYN HEIGHTS—Henry St. at Orange St. (596-7070). #1—Philadelphia. #2—Intersection.
204. CANARSIE—Ave. L at E. 93rd St. (251-0700). #1—I'll Do Anything. #2—My Father, The Hero. #3—Mrs. Doubtfire.
206. COBBLE HILL—Court St. at Butler St. (596-9113). #1—Blink. #2—Schindler's List. #3—My Father, The Hero. #4—I'll Do Anything. #5—Ace Ventura: Pet Detective.
208. COMMODORE—Broadway at Rodney St. (384-7259). #1—Ace Ventura: Pet Detective. #2—Gummen.
210. FORTWAY—Ft. Hamilton Pkwy. at 68th St. (238-4200). #1—Gummen. #2—Ace Ventura: Pet Detective. #3—Intersection. #4—House Party 3; Car 54, Where Are You? #5—Blink.
211. KENMORE—Church Ave. nr. Flatbush Ave. (284-5700). #1—Ace Ventura: Pet Detective. #2—Gummen. #3—Philadelphia. #4—House Party 3.
213. KINGS PLAZA—Flatbush Ave. at Ave. U (253-1111). #1—Ace Ventura: Pet Detective. #2—Sister Act 2; Beethoven's 2nd. #3—House Party 3. #4—Intersection.
214. KINGSWAY—Kings Hwy. at Coney Island Ave. (645-8588). #1—Philadelphia. #2—Schindler's List. #3—Mrs. Doubtfire. #4—Gummen. #5—I'll Do Anything.
216. LOEWS ORIENTAL—86th St. at 18th Ave. (236-5841). #1—Blink. #2—Intersection. #3—My Father, The Hero.
217. MARBORO—Bay Pkwy. at 69th St. (232-4000). #1—Through 2/10; Mrs. Doubtfire. Beg. 2/11: My Girl 2. #2—Car 54, Where Are You? #3—Ace Ventura: Pet Detective. #4—Philadelphia.
218. METROPOLITAN—392 Fulton St. (858-8580). #1—House Party 3. #2—Blink. #3—Gummen. #4—Ace Ventura: Pet Detective.
219. THE MOVIES AT SHEEPSHEAD BAY—Knapp St. off Belt Pkwy. (615-1700). #1—I'll Do Anything. #2—Ace Ventura: Pet Detective. #3—Philadelphia. #4—Schindler's List. #5—Mrs. Doubtfire. #6—Intersection. #7—Through 2/10; Blink. Beg. 2/11: Blank Check. #8—In the Name of the Father. #9—Through 2/10; Shadowlands; Six Degrees of Separation. Beg. 2/11: My Girl 2.
220. PLAZA TWIN—Flatbush Ave. nr. 8th Ave. (636-0170). #1—Six Degrees of Separation. #2—Philadelphia.
222. RIDGEWOOD—Myrtle Ave. at Putnam Ave. (821-5993). #1—Ace Ventura: Pet Detective. #2—Gummen. #3—Mrs. Doubtfire. #4—Blink. #5—House Party 3; Car 54, Where Are You?

QUEENS

AREA CODE 718

300. ASTORIA—UA ASTORIA—(545-9470). #1—Through 2/10; Car 54, Where Are You? Beg. 2/11: My Girl 2. #2—Through 2/10; Blink. Beg. 2/11: Getaway. #3—Ace Ventura: Pet Detective. #4—Philadelphia. #5—Mrs. Doubtfire. #6—Intersection.
301. BAYSIDE—LOEWS BAY TERRACE—(428-4140). #1—I'll Do Anything. #2—The Piano; Six Degrees of Separation. #3—My Father, The Hero. #4—Blink. #5—Romeo Is Bleeding. #6—Ace Ventura: Pet Detective.
302. BAYSIDE—LOEWS BAY TERRACE TWIN—(428-4040). Closed.
303. BAYSIDE—THE MOVIES AT BAYSIDE—(225-7711). #1—Schindler's List. #2—Philadelphia. #3—Intersection. #4—Mrs. Doubtfire.
304. CORONA—PLAZA—(639-7722). #1—Ace Ventura: Pet Detective. #2—Gummen.
305. DOUGLASSON—MOVIEWORLD—(423-7200). #1—Ace Ventura: Pet Detective. #2—Philadelphia. #3—Blink. #4—Mrs. Doubtfire. #5—I'll Do Anything. #6—Intersection. #7—Through 2/10; Grumpy Old Men. Beg. 2/11: My Girl 2.
306. ELMHURST—LOEWS ELMHURST—(429-4770). #1—Blink. #2—Intersection. #3—Gummen. #4—My Father, The Hero.



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MOVIES

- 307. FLUSHING-MAIN STREET**—(268-3636). #1—*Grumpy Old Men*. #2—*Mrs. Doubtfire*. #3—*Beethoven's 2nd*; *Carlin's Way*. #4—*Ac Ventrone*; *Pet Detective*; *My Father*; *The Hero*.
- 308. FLUSHING-44 QUARTET**—(359-6777). #1—*Through 2/10: Car 54, Where Are You?* Beg. 2/11: *Blank Check*. #2—*Through 2/10: Ac Ventrone*; *Pet Detective*. Beg. 2/11: *My Girl 2*. #3—*Through 2/10: Gammun*. Beg. 2/11: *The Getaway*. #4—*Blink*.
- 309. FLUSHING-UTOPIA**—(454-2323). #1—*My Father*, *The Hero*. #2—*Intercession*.
- 310. FOREST HILLS-CINEMART**—(261-2244). #1—*My Father*, *The Hero*. #2—*Intercession*.
- 311. FOREST HILLS-CONTINENTAL**—(544-1020). #1—*In the Name of the Father*. #2—*Through 2/10: Shadowlands*. Beg. 2/11: *The Fugitive*. #3—*Schindler's List*.
- 312. FOREST HILLS-FOREST HILLS**—(261-7866). #1—*I'll Do Anything*. #2—*Philadelphia*.
- 313. FOREST HILLS-LOEWS TRYLON**—(459-8944). *Romeo Is Bleeding*.
- 314. FOREST HILLS-MIDWAY**—(261-8572). #1—*Mrs. Doubtfire*. #2—*Ventrone*; *Pet Detective*. #3—*Grumpy Old Men*. #4—*Through 2/10: The Pelican Brief*; *Car 54, Where Are You?* Beg. 2/11: *The Getaway*.
- 315. FRESH MEADOWS-CINEMA 5**—(357-9100). #1—*Romeo Is Bleeding*. #2—*Gammun*. #3—*Ac Ventrone*; *Pet Detective*. #4—*My Father*, *The Hero*. #5—*Blink*.
- 316. FRESH MEADOWS-MEADOWS**—(454-6800). #1—*Six Degrees of Separation*; *Shadowlands*. #2—*Mrs. Doubtfire*. #3—*Intercession*. #4—*Schindler's List*. #5—*I'll Do Anything*. #6—*Philadelphia*. #7—*In the Name of the Father*.
- 317. JACKSON HEIGHTS-JACKSON**—(335-0242). #1—*Ac Ventrone*; *Pet Detective*. #2—*Gammun*. #3—*Intercession*.
- 318. OZONE PARK-CROSSBAY**—(848-1738). #1—*Through 2/10: Car 54, Where Are You?* Beg. 2/11: *The Getaway*. #2—*Gammun*. #3—*House Party 3*; *Beethoven's 2nd*.
- 319. OZONE PARK-CROSSBAY II**—(641-5330). #1—*I'll Do Anything*. #2—*Ac Ventrone*; *Pet Detective*. #3—*Through 2/10: Blink*. Beg. 2/11: *Blank Check*. #4—*My Father*, *The Hero*. #5—*Intercession*. #6—*Mrs. Doubtfire*. #7—*Philadelphia*.
- 321. FLORAL PARK-NORTH SHORE TOWERS**—(229-7702). #1—*Sister Act*. #2—*Shadowlands*.
- 322. SUNNYSIDE-CENTER**—(784-3650). #1—*The Piano*. #2—*Shadowlands*. #3—*Mrs. Doubtfire*.

STATEN ISLAND

AREA CODE 718

- 402. NEW DORP-HYLAN PLAZA**—(351-4805). #1—*Through 2/10: Intercession*. Beg. 2/11: *Blank Check*. #2—*Car 54, Where Are You?*; *Six Degrees of Separation*. #3—*Romeo Is Bleeding*. #4—*Mrs. Doubtfire*. #5—*Ac Ventrone*; *Pet Detective*.
- 406. TRAVIS-THE MOVIES AT STATEN ISLAND**—(863-9600). #1—*Ac Ventrone*; *Pet Detective*. #2—*Schindler's List*. #3—*I'll Do Anything*. #4—*Mrs. Doubtfire*. #5—*My Father*, *The Hero*. #6—*Philadelphia*. #7—*Through 2/10: Blink*. Beg. 2/11: *The Getaway*. #8—*Intercession*. #9—*In the Name of the Father*. #10—*Through 2/10: Grumpy Old Men*. Beg. 2/11: *My Girl 2*.

LONG ISLAND

AREA CODE 516

Nassau County

- 500. BALDWIN-GRAND AVENUE**—(223-2323). #1—*Mrs. Doubtfire*. #2—*Philadelphia*.
- 503. BELLMORE-MOVIES**—(783-7200). *Philadelphia*.
- 503. EAST MEADOW-MEADOWBROOK**—(731-2423). #1—*In the Name of the Father*. #2—*Ac Ventrone*; *Pet Detective*. #3—*Mrs. Doubtfire*. #4—*Six Degrees of Separation*. #5—*Through 2/10: Grumpy Old Men*. Beg. 2/11: *My Girl 2*. #6—*Through 2/10: Shadowlands*; *Beethoven's 2nd*. Beg. 2/11: *The Getaway*.
- 504. FRANKLIN SQUARE-FRANKLIN**—(775-3257). #1—

- Mrs. Doubtfire*. #2—*Intercession*. #3—*Philadelphia*. #4—*My Father*, *The Hero*.
- 505. GARDEN CITY-ROOSEVELT FIELD**—(741-4007). #1—*Gammun*. #2—*I'll Do Anything*. #3—*Blink*. #4—*Intercession*. #5—*Philadelphia*. #6—*The Pelican Brief*; *Iron Will*. #7—*Ac Ventrone*; *Pet Detective*. #8—*Mrs. Doubtfire*.
- 506. GLEN COVE-GLEN COVE**—(671-6668). #1—*Six Degrees of Separation*. #2—*Beethoven's 2nd*; *Grumpy Old Men*. #3—*Mrs. Doubtfire*. #4—*Blink*. #5—*Philadelphia*. #6—*Intercession*.
- 507. GREAT NECK-SQUIRE**—(466-2020). #1—*Ac Ventrone*; *Pet Detective*. #2—*Romeo Is Bleeding*. #3—*Through 2/10: Car 54, Where Are You?*; *Shadowlands*. Beg. 2/11: *The Getaway*.
- 509. HICKSVILLE-HICKSVILLE**—(931-6085). #1—*Intercession*. #2—*Pelican Brief*.
- 510. LAWRENCE-LAWRENCE**—(371-0203). #1—*Car 54, Where Are You?*; *House Party 3*. #2—*The Pelican Brief*. #3—*Gammun*.
- 512. LEVITOWN-LOEWS NASSAU**—(731-5400). #1—*Schindler's List*. #2—*Philadelphia*. #3—*My Father*, *The Hero*. #4—*The Air Up There*; *The Piano*. #5—*Iron Will*; *Car 54, Where Are You?*; *Shadowlands*. #6—*I'll Do Anything*. #7—*The Pelican Brief*. #9—*Intercession*. #10—*Romeo Is Bleeding*.
- 513. LONG BEACH-PARK AVENUE**—(432-0576). #1—*Blink*. #2—*Philadelphia*.
- 514. LYNDENBROOK-LYNDENBROOK**—(593-1033). #1—*Mrs. Doubtfire*. #2—*Philadelphia*. #3—*My Father*, *The Hero*. #4—*Blink*. #5—*Romeo Is Bleeding*. #6—*The Piano*; *Car 54, Where Are You?*
- 515. MALVERNE-TWIN**—(599-6966). #1—*Beethoven's 2nd*, *The Pelican Brief*. #2—*We're Back! A Dinosaur's Story*; *The Remains of the Day*.
- 516. MANHASSET-MANHASSET**—(627-7887). #1—*Mrs. Doubtfire*. #2—*Philadelphia*. #3—*Ac Ventrone*; *Pet Detective*.
- 517. MASSAPEQUA-THE MOVIES AT SUNRISE MALL**—(795-2244). #1—*Through 2/10: Ac Ventrone*; *Pet Detective*. Beg. 2/11: *My Girl 2*. #2—*I'll Do Anything*. #3—*Mrs. Doubtfire*. #4—*My Father*, *The Hero*. #5—*Intercession*. #6—*Philadelphia*. #7—*Through 2/10: Blink*. Beg. 2/11: *The Getaway*. #8—*Iron Will*; *Car 54, Where Are You?*; *Shadowlands*; *Beethoven's 2nd*.
- 520. NEW HYDE PARK-HERRICKS**—(474-5555). #1—*Blink*. #2—*Ac Ventrone*; *Pet Detective*.
- 521. OCEANSIDE-OCEANSIDE**—(536-7565). #1—*Shadowlands*; *The Remains of the Day*. #2—*Beethoven's 2nd*; *The Pelican Brief*.
- 522. PORT WASHINGTON-MOVIES**—(944-6200). #1—*Six Degrees of Separation*. #2—*Beethoven's 2nd*; *Short Cuts*. #3—*Blink*. #4—*Intercession*. #5—*Gammun*. #6—*Farewell My Concubine*; *Car 54, Where Are You?* #7—*Romeo Is Bleeding*.
- 523. SOUNDVIEW CINEMAS**—(944-3900). #1—*Schindler's List*. #2—*Ac Ventrone*; *Pet Detective*. #3—*The Pelican Brief*. #4—*I'll Do Anything*. #5—*Shadowlands*. #6—*My Father*, *The Hero*.
- 524. ROCKVILLE CENTRE-FANTASY**—(764-8000). #1—*Schindler's List*. #2—*Six Degrees of Separation*. #3—*In the Name of the Father*. #4—*Ac Ventrone*; *Pet Detective*. #5—*Grumpy Old Men*.
- 525. ROCKVILLE CENTRE-ROCKVILLE CENTRE**—(678-3121). #1—*Intercession*. #2—*I'll Do Anything*.
- 526. ROSLYN-ROSLYN**—(621-8488). #1—*Shadowlands*. #2—*The Piano*.
- 527. SYOSSET-SYOSSET TRIPLEX**—(921-5810). #1—*I'll Do Anything*. #2—*Schindler's List*. #3—*Mrs. Doubtfire*.
- 528. SYOSSET-UA CINEMA 150**—(364-0700). *Philadelphia*.
- 529. HEMPSTEAD-VILLAGE CINEMA SEVEN**—(481-5200). #1—*Gammun*. #2—*Ac Ventrone*; *Pet Detective*. #3—*House Party 3*. #4—*Blink*. #5—*The Air Up There*. #6—*Sister Act 2*. #7—*Milan*.
- 530. VALLEY STREAM-SUNRISE**—(825-5700). #1—*Car 54, Where Are You?* #2—*My Father*, *The Hero*. #3—*Gammun*. #4—*Ac Ventrone*; *Pet Detective*. #5—*I'll Do Anything*. #6—*Blink*. #7—*Intercession*. #8—*House Party 3*. #9—*The Air Up There*. #10—*The Pelican Brief*. #11—*Beethoven's 2nd*; *Sister Act 2*. #12—*Mrs. Doubtfire*; *Batman*; *Mask of the Phantom*.
- 532. WESTBURY-DRIVE-IN**—(334-3400). Closed.
- 533. VALLEY STREAM-GREEN ACRES**—(561-2100).

#1—Six Degrees of Separation. #2—Romeo Is Bleeding. #3—The Piano. #4—Philadelphia. #5—Shadowlands. #6—Grumpy Old Men.

534. WESTBURY—WESTBURY—(333-1911). #1—Intersection. #2—The Accompanist.

Suffolk County

606. BABYLON—BABYLON—(669-3399). #1—Mrs. Doubtfire. #2—Philadelphia. #3—Through 2/10: The Pelican Brief. Beg. 2/11: My Girl 2.

601. BABYLON—SOUTH BAY—(587-7676). #1—Schindler's List. #2—Intersection. #3—My Father, The Hero; Romeo Is Bleeding. #4—Car 54, Where Are You?; Berthoven's 2nd.

603. BAY SHORE—LOEWS SOUTH SHORE MALL—(666-4000). #1—Grumpy Old Men. #2—Ace Ventura: Pet Detective.

606. BROOKHAVEN—MULTIPLEX—(289-8900). #1—My Father, The Hero. #2—Car 54, Where Are You? #3—Schindler's List. #4—Romeo Is Bleeding. #5—Gummen. #6—Ace Ventura: Pet Detective. #7—I'll Do Anything. #8—Six Degrees of Separation. #9—Blink. #10—Intersection. #11—Philadelphia; Berthoven's 2nd. #12—Iron Will; The Pelican Brief. #13—Grumpy Old Men; Mrs. Doubtfire.

608. COMMACK—MULTIPLEX—(462-6953). #1—My Father, The Hero. #2—Gummen. #3—Ace Ventura: Pet Detective. #4—Blink. #5—Six Degrees of Separation. #6—Intersection. #7—In the Name of the Father. #8—Iron Will. #10—Grumpy Old Men. #11—Car 54, Where Are You? #12—Schindler's List. #13—Tombstone. #14—The Pelican Brief; The Piano. #15—Berthoven's 2nd; Mrs. Doubtfire.

610. CORAM—THE MOVIES AT CORAM—(736-6200). #1—Ace Ventura: Pet Detective. #2—Mrs. Doubtfire. #3—Through 2/10: Philadelphia. Beg. 2/11: My Girl 2. #4—Through 2/10: I'll Do Anything. Beg. 2/11: Blank Check. #5—Grumpy Old Men. #6—Car 54, Where Are You?; Shadowlands. #7—Intersection. #8—Gummen. #9—My Father, The Hero. #10—Through 2/10: Blink. Beg. 2/11: The Getaway.

611. CORAM—PINE—(698-6442). #1—The Pelican Brief. #2—Berthoven's 2nd. #3—My Father, The Hero. #4—Intersection.

612. EAST HAMPTON—CINEMAS—(324-0488). #1—Closed.

613. ELWOOD—ELWOOD—(499-7800). #1—I'll Do Anything. #2—Blink.

615. VILLAGE CINEMA GREENPORT—GREENPORT—(477-8600). #1—Short Cuts. #2—Intersection. #3—The Joy Luck Club. #4—Grumpy Old Men.

616. HUNTINGTON—SHORE—(421-5200). #1—Ace Ventura: Pet Detective. #2—Philadelphia. #3—Mrs. Doubtfire. #4—Shadowlands.

617. HUNTINGTON STATION—WHITMAN—(423-1300). Intersection.

618. ISLIP—ISLIP—(581-5300). #1—Gummen. #2—Mrs. Doubtfire. #3—Intersection.

619. LAKE GROVE—MALL SMITH HAVEN—(724-9554). #1—Schindler's List. #2—My Father, The Hero. #3—I'll Do Anything. #4—Mrs. Doubtfire.

620. LINDENHURST—LINDENHURST—(957-5400). Cabin Boy.

621. MATITUCK—MATITUCK—(298-4405). #1—I'll Do Anything. #2—Ace Ventura: Pet Detective. #3—Mrs. Doubtfire. #4—Philadelphia. #5—Gummen. #6—Grumpy Old Men; Car 54, Where Are You? #7—Shadowlands. #8—Blink.

623. NORTHPORT—NORTHPORT—(261-8600). The Joy Luck Club.

625. PATCHOGUE—THE MOVIES AT PATCHOGUE—(363-2100). #1—Romeo Is Bleeding. #2—Grumpy Old Men. #3—Through 2/10: Berthoven's 2nd. #4—Shadowlands. Beg. 2/11: The Getaway. #4—Ace Ventura: Pet Detective. #5—I'll Do Anything. #6—Through 2/10: My Father, The Hero. Beg. 2/11: The Fugitive. #7—Through 2/10: Mrs. Doubtfire. Beg. 2/11: My Girl 2. #8—Through 2/10: Blink. Beg. 2/11: In the Name of the Father. #9—Philadelphia. #10—Through 2/10: Six Degrees of Separation; Car 54, Where Are You? Beg. 2/11: Blank Check. #11—Schindler's List. #12—Intersection. #13—Gummen.

627. PORT JEFFERSON—TWIN—(928-6555). Closed for renovations.

630. SAG HARBOR—SAG HARBOR—(725-0010). Short Cuts.

632. SAYVILLE—SAYVILLE CINEMAS—(589-0040). #1—The Piano. #2—Philadelphia. #3—Berthoven's 2nd; Blink.

633. SMITHTOWN—SMITHTOWN—(265-1551). The Joy Luck Club.

634. SOUTHAMPTON—SOUTHAMPTON—(283-1300). #1—Ace Ventura: Pet Detective. #2—Through 2/10: Intersection. Beg. 2/11: My Girl 2. #3—Philadelphia. #4—Through 2/10: Mrs. Doubtfire. Beg. 2/11: Getaway. #5—Six Degrees of Separation.

635. STONY BROOK—LOEWS—(751-2300). #1—Blink. #2—Intersection. #3—Philadelphia.

636. WEST ISLIP—TWIN—(469-2626). #1—Berthoven's 2nd; The Remains of the Day. #2—My Father, The Hero; Shadowlands.

638. WESTHAMPTON—HAMPTON ARTS—(288-2600). #1—Intersection. #2—My Father, The Hero.

639. WESTHAMPTON—WESTHAMPTON—(288-1500). Through 2/10: Blink. Beg. 2/11: Blank Check.

NEW YORK STATE

AREA CODE 914

Westchester County

700. BEDFORD VILLAGE—BEDFORD PLAYHOUSE—(234-7300). #1—Philadelphia. #2—Schindler's List.

702. BROOKVILLE—BROOKVILLE—(961-4030). #1—Schindler's List. #2—I'll Do Anything. #3—Through 2/10: Grumpy Old Men. Beg. 2/11: My Girl 2.

703. GREENBURGH—CINEMA 100—(946-4680). #1—Philadelphia. #2—Schindler's List.

706. HAWTHORNE—ALL WESTCHESTER SAW MILL—(747-2333). #1—Ace Ventura: Pet Detective. #2—Gummen. #3—I'll Do Anything. #4—Blink. #5—Intersection. #6—Philadelphia. #7—In the Name of the Father. #8—The Air Up There. #9—Schindler's List. #10—Mrs. Doubtfire; The Pelican Brief.

707. LARCHMONT—PLAYHOUSE—(834-3001). Grumpy Old Men; Six Degrees of Separation.

708. MAMARONECK—PLAYHOUSE—(698-2200). #1—Philadelphia. #2—Mrs. Doubtfire. #3—Ace Ventura: Pet Detective. #4—Through 2/10: Romeo Is Bleeding. Beg. 2/11: My Girl 2.

709. MOUNT KISCO—MOUNT KISCO—(666-6900). #1—Blink. #2—Mrs. Doubtfire. #3—Romeo Is Bleeding. #4—Berthoven's 2nd; Intersection. #5—Ace Ventura: Pet Detective.

714. PEEKSKILL—BEACH—(737-6262). #1—Mrs. Doubtfire. #2—My Father, The Hero. #3—Shadowlands; Car 54, Where Are You? #4—Ace Ventura: Pet Detective.

715. PEEKSKILL—WESTCHESTER MALL—(528-8822). #1—Iron Will. #2—Blink. #3—Intersection. #4—Gummen.

716. PELHAM—PICTURE HOUSE—(738-3160). Mrs. Doubtfire.

718. RYE—RYE RIDGE—(939-8177). #1—The Piano. #2—Shadowlands; Berthoven's 2nd.

719. SCARSDALE—FINE ARTS—(723-6609). The Piano.

721. YONKERS—CROSS COUNTY—(376-7100). #1—My Father, The Hero. #2—Ace Ventura: Pet Detective. #3—Gummen. #4—I'll Do Anything. #5—Blink. #6—Intersection. #7—Philadelphia. #8—Car 54, Where Are You? #9—In the Name of the Father; Mrs. Doubtfire.

722. YONKERS—CENTRAL PLAZA—(793-3232). #1—Romeo Is Bleeding. #2—Blink. #3—My Father, The Hero. #4—Iron Will; The Air Up There.

723. YONKERS—MOVIELAND—(793-0002). #1—Philadelphia. #2—Ace Ventura: Pet Detective. #3—Mrs. Doubtfire. #4—Intersection. #5—Shadowlands. #6—Through 2/10: The Pelican Brief. Beg. 2/11: The Getaway.

724. YOKTOWN HEIGHTS—THE MOVIES AT JEFFERSON VALLEY—(245-0220). #1—Philadelphia. #2—Ace Ventura: Pet Detective. #3—Mrs. Doubtfire. #4—Grumpy Old Men. #5—Schindler's List. #6—Through 2/10: Shadowlands; Berthoven's 2nd. Beg. 2/11: The Getaway. #7—Through 2/10: I'll Do Anything. Beg. 2/11: My Girl 2.

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Rockland County

- 753. HANUET—MOVIES**—(623-0211). #1—My Father, The Hero. #2—Blink. #3—Gummen. #4—Six Degrees of Separation. #5—In the Name of the Father.
- 755. NEW CITY—CINEMA 6**—(634-5100). #1—Philadelphia. #2—Intersection. #3—Grumpy Old Men. #4—Schindler's List. #5—Blink. #6—Beethoven's 2nd.
- 756. NEW CITY—UA CINEMA 384**—(634-8200). #1—Ace Ventura: Pet Detective. #2—Mrs. Doubtfire.
- 757. NYACK—CINEMA EAST**—(358-6631). Philadelphia.
- 759. PEARL RIVER—CENTRAL**—(735-2530). #1—Shadowlands. #2—Grumpy Old Men; Beethoven's 2nd.
- 760. PEARL RIVER—PEARL RIVER**—(735-6500). The Pelican Brief.
- 761. SPRING VALLEY—MARKET PLACE MALL**—(426-1600). #1—Schindler's List. #2—Philadelphia. #3—Mrs. Doubtfire. #4—Intersection. #5—Ace Ventura: Pet Detective. #6—I'll Do Anything. #7—Romeo Is Bleeding. #8—Through 2/10: House Party 3; The Piano. Beg. 2/11: The Getaway. #9—Grumpy Old Men. #10—Through 2/10: The Pelican Brief. Beg. 2/11: My Girl 2. #11—Iron Will.
- 762. SPRING VALLEY—CINEMA 59**—(425-1428). #1—My Father, The Hero. #2—Blink.
- 764. LAFAYETTE**—(357-6030). Intersection.

CONNECTICUT

AREA CODE 203

Fairfield County

- 799. BRIDGEPORT—SHOWCASE CINEMAS**—(339-7171). #1—Car 54, Where Are You? #2—I'll Do Anything. #3—Ace Ventura: Pet Detective. #4—My Father, The Hero. #5—Gummen. #6—Car 54, Where Are You? #7—Intersection. #8—Iron Will. The Three Musketeers. #9—House Party 3; The Remains of the Day. #10—The Air Up There; Carlin's Way. #11—Tombs; Beethoven's 2nd.
- 800. BROOKFIELD**—(775-0070). #1—Schindler's List. #2—Romeo Is Bleeding.
- 801. DANBURY—CROWN CINE**—(743-2200). #1—My Father, The Hero. #2—Intersection. #3—Mrs. Doubtfire.
- 802. DANBURY—CROWN CINEMA**—(748-2923). #1—Philadelphia. #2—Blink.
- 803. DANBURY—CROWN PALACE**—(748-7496). #1—The Pelican Brief. Iron Will. #2—I'll Do Anything. #3—Ace Ventura: Pet Detective.
- 804. DARIEN—PLAYHOUSE**—(655-7655). #1—Philadelphia. #2—Ace Ventura: Pet Detective.
- 805. FAIRFIELD—BETHEL CINEMA**—(778-2100). #1—The Piano. #2—Shadowlands.
- 806. FAIRFIELD—COMMUNITY**—(255-6555). #1—Blue. #2—The Piano.
- 807. FAIRFIELD—BULLARD SQUARE**—(339-7151). #1—Blink. #2—Schindler's List. #3—Philadelphia. #4—Shadowlands. #5—Romeo Is Bleeding. #6—The Pelican Brief. #7—Sister Act 2; Six Degrees of Separation. #8—Mrs. Doubtfire; Grumpy Old Men.
- 808. GREENWICH—CINEMA**—(869-6030). #1—In the Name of the Father. #2—Schindler's List.
- 809. GREENWICH—CROWN PLAZA**—(869-4030). #1—I'll Do Anything. #2—Shadowlands; Philadelphia. #3—Six Degrees of Separation.
- 810. NEW CANAAN—BOYT PLAYHOUSE**—(966-0600). #1—Philadelphia. #2—Schindler's List.
- 811. NORWALK—CINEMA**—(838-4504). #1—Ace Ventura: Pet Detective. #2—Six Degrees of Separation.
- 815. STAMFORD—CROWN AVON**—(324-9205). #1—Romeo Is Bleeding. #2—Ace Ventura: Pet Detective.
- 816. STAMFORD—CROWN CINEMA**—(324-3100). #1—Intersection. #2—Blink. #3—My Father, The Hero.
- 817. STAMFORD—CROWN RIDGEWAY**—(323-5000). #1—Mrs. Doubtfire. #2—Grumpy Old Men; The Piano.
- 818. STRATFORD—STRATFORD SQUARE**—(377-9406). #1—Ghost in the Machine. #2—House Party 3. #3—Cool Runnings. #4—Carlin's Way. #5—Demolition Men. #6—The Program; Jurassic Park.
- 819. TRUMBULL—CROWN CINEMA**—(374-0462). #1—

My Father, The Hero. #2—Mrs. Doubtfire. #3—Ace Ventura: Pet Detective.

- 820. WESTPORT—FINE ARTS**—(227-3324). #1—I'll Do Anything. #2—Philadelphia. #3—Schindler's List. #4—Intersection.

- 821. WESTPORT—POST**—(227-0500). Blink.

- 822. WILTON—CINEMA**—(762-5678). Mrs. Doubtfire.

NEW JERSEY

AREA CODE 201

Hudson County

- 900. ARLINGTON—LINCOLN CINEMA FIVE**—(977-6873). #1—Philadelphia. #2—Intersection. #3—Mrs. Doubtfire. #4—Ace Ventura: Pet Detective; Blink. #5—Shadowlands; Beethoven's 2nd.
- 902. JERSEY CITY—NEWPORT CENTER**—(626-3200). #1—Gummen. #2—Romeo Is Bleeding. #3—Car 54, Where Are You? #4—Schindler's List. #5—Ace Ventura: Pet Detective. #6—Intersection. #7—Mrs. Doubtfire. #8—I'll Do Anything. #9—House Party 3. #10—Philadelphia. #11—Iron Will.
- 903. JERSEY CITY—HUDSON MALL CINEMAS**—(434-1414). #1—Mrs. Doubtfire. #2—Ace Ventura: Pet Detective. #3—Gummen. #4—Blink.
- 904. SECAUCUS—LOEWS MEADOW PLAZA 5**—(902-9200). #1—In the Name of the Father. #2—Mrs. Doubtfire. #3—Philadelphia. #4—I'll Do Anything. #5—My Father, The Hero. #6—Iron Will. #7—Romeo Is Bleeding. #8—Blink.
- 905. SECAUCUS—LOEWS MEADOW SIX**—(866-6161). #1—The Pelican Brief. #2—Intersection. #3—Gummen. #4—Car 54, Where Are You? #5—Schindler's List. #6—Ace Ventura: Pet Detective.
- 906. GUTTENBERG—GALAXY TRIPLEX**—(854-6540). #1—Mrs. Doubtfire. #2—The Remains of the Day. #3—The Pelican Brief; Beethoven's 2nd.
- 907. WEST NEW YORK—MAYFAIR**—(865-2010). #1—Mrs. Doubtfire. #2—The Air Up There. #3—House Party 3. #4—Beethoven's 2nd.
- 908. UNION CITY—SUMMIT THEATER**—(865-2886). #1—The Air Up There. #2—House Party 3. #3—Beethoven's 2nd; Mrs. Doubtfire. #4—Ghost in the Machine.

Essex County

- 910. BLOOMFIELD—CENTER**—(748-7900). Closed for renovations.
- 911. BLOOMFIELD—ROYAL**—(748-3555). #1—House Party 3. #2—Gummen.
- 912. CEDAR GROVE—CINEMA 23**—(857-0877). #1—Ace Ventura: Pet Detective. #2—Grumpy Old Men. #3—Blink. #4—The Air Up There. #5—Intersection; The Pelican Brief.
- 913. EAST HANOVER—EAST HANOVER 12**—(515-1160). #1—My Father, The Hero. #2—Schindler's List. #3—Ace Ventura: Pet Detective. #4—Blink. #5—Philadelphia. #6—I'll Do Anything. #7—The Piano. #8—Ace Ventura: Pet Detective. #9—Mrs. Doubtfire. #10—Iron Will; Car 54, Where Are You? #11—In the Name of the Father. #12—Intersection.
- 915. LIVINGSTON—COLONY**—(992-1646). #1—Schindler's List. #2—I'll Do Anything. #3—Through 2/10: The Air Up There; Shadowlands. Beg. 2/11: Blank Check.
- 916. MILLBURN—MILLBURN**—(376-0800). #1—Philadelphia. #2—Schindler's List.
- 917. MONTCLAIR—CLARIDGE**—(746-5564). #1—Schindler's List. #2—My Father, The Hero. #3—Six Degrees of Separation.
- 918. MONTCLAIR—WELLMONT**—(783-9500). #1—Ace Ventura: Pet Detective. #2—Blink.
- 919. NEWARK—ALL-JERSEY MULTIPLEX**—(817-8100). #1—Car 54, Where Are You? #2—Blink. #3—My Father, The Hero. #4—I'll Do Anything. #5—Ace Ventura: Pet Detective. #6—Gummen. #7—Intersection. #8—Philadelphia. #9—House Party 3; The Air Up There. #10—Beethoven's 2nd; Mrs. Doubtfire.
- 920. UPPER MONTCLAIR—BELLEVUE**—(744-1455). #1—Philadelphia. #2—Mrs. Doubtfire. #3—Through 2/10: Shadowlands. Beg. 2/11: My Girl 2.
- 922. WEST ORANGE—ESSEX GREEN**—(731-7755). #1—Philadelphia. #2—Intersection. #3—Mrs. Doubtfire.

AREA CODE 908

Union County

- 930. BERKELEY HEIGHTS—BERKELEY**—(464-8888). The Pelican Brief; Iron Will.
- 931. CRAWFORD—CRAWFORD**—(276-9120). #1—Gummen. #2—Schindler's List.
- 932. ELIZABETH—ELMORA**—(352-3483). The Pelican Brief; Beethoven's 2nd.
- 933. LINDEN—LINDEN FIVE**—(925-5787). #1—Blink. #2—Mrs. Doubtfire. #3—Intersection. #4—Grumpy Old Men. #5—Ace Ventura: Pet Detective; Beethoven's 2nd.
- 934. ROSELLE PARK—NEW PARK**—(241-2525). #1—Mrs. Doubtfire. #2—I'll Do Anything. #3—Intersection. #4—Blink. #5—Philadelphia.
- 935. UNION—LOST PICTURE SNOW**—(964-4497). The Snapper.
- 936. UNION—UNION**—(686-4373). #1—Intersection. #2—Romeo Is Bleeding.
- 937. WESTFIELD—RIALTO**—(232-1288). #1—Philadelphia. #2—Mrs. Doubtfire. #3—Through 2/10: Shadowlands. Beg. 2/11: My Girl 2.
- 938. WESTFIELD—TWIN**—(644-4720). #1—My Father, The Hero. #2—Iron Will; Car 54, Where Are You?

AREA CODE 201

Bergen County

- 950. BERGENFIELD—CINEMA 5**—(385-1600). #1—I'll Do Anything. #2—Ace Ventura: Pet Detective. #3—Gummen. #4—Mrs. Doubtfire. #5—My Father, The Hero.
- 951. CLOSTER—CLOSTER**—(768-8800). Intersection.
- 952. EDGEWATER—LOEWS SNOWBOLT**—(941-3660). #1—Blink. #2—Intersection. #3—Philadelphia. #4—Ace Ventura: Pet Detective.
- 953. EMERSON—QUAD**—(261-1000). #1—Intersection. #2—Blink. #3—I'll Do Anything. #4—Shadowlands; Beethoven's 2nd.
- 959. PARAMUS—CINEMA 35**—(845-5070). The Pelican Brief.
- 961. PARAMUS—ROUTE 4**—(487-7909). #1—Schindler's List. #2—Intersection. #3—Six Degrees of Separation; Beethoven's 2nd. #4—Ace Ventura: Pet Detective. #5—Mrs. Doubtfire. #6—Philadelphia. #7—In the Name of the Father. #8—Blink. #9—I'll Do Anything. #10—My Father, The Hero.
- 962. PARAMUS—ROUTE 17**—(843-3830). #1—Gummen. #2—Romeo Is Bleeding. #3—Shadowlands.
- 964. RAMSEY—LOEWS INTERSTATE**—(327-0151). #1—Philadelphia. #2—Mrs. Doubtfire.
- 965. RIDGEFIELD—PARK 12**—(440-6661). #1—Schindler's List. #2—Gummen. #3—Romeo Is Bleeding. #4—Car 54, Where Are You? #5—Grumpy Old Men. #6—Ace Ventura: Pet Detective. #7—In the Name of the Father. #8—Blink. #9—Philadelphia. #10—I'll Do Anything. #10—Intersection. #11—Mrs. Doubtfire; My Father, The Hero.
- 966. RIDGEFIELD PARK—RIALTO**—(641-0617). #1—Golden Gate; Beethoven's 2nd; Shadowlands.
- 967. RIDGEWOOD—WARNER**—(444-1234). #1—I'll Do Anything. #2—Mrs. Doubtfire. #3—Intersection. #4—Shadowlands.
- 969. TEANECK—MOVIE CITY**—(836-3334). #1—The Piano; Wayne's World 2. #2—The Remains of the Day; Sister Act 2. #3—The Air Up There; Cabin Boy.
- 970. TENAFLY—CINEMA 4**—(871-8889). #1—Philadelphia. #2—Blink; Beethoven's 2nd. #3—Schindler's List. #4—The Air Up There; Shadowlands.
- 971. WASHINGTON TOWNSHIP—CINEMA**—(666-8020). #1—Schindler's List. #2—My Father, The Hero. #3—The Piano.
- 972. WESTWOOD—PASCACK**—(664-3200). #1—Ace Ventura: Pet Detective. #2—Mrs. Doubtfire. #3—Through 2/10: Grumpy Old Men. Beg. 2/11: My Girl 2. #4—Philadelphia.

BRIEF MOVIE REVIEWS

COMPILED BY KATE O'HARA

This index, arranged in alphabetical order, includes most, but not necessarily all, films currently playing.

The date in parentheses at the end of the capsule review refers to the issue of *New York* in which David Denby's or John Power's review originally appeared; the numbers that follow the reviews refer to the theater numbers in the listings pages immediately preceding this section.

MPAA RATING GUIDE

G:	General Audiences. All ages admitted.
PG:	Parental Guidance Suggested. Some material may be inappropriate for children.
PG-13:	Parents Strongly Cautioned. Some material may be inappropriate for children under 13.
R:	Restricted. Under 17 requires accompanying parent or adult guardian.
NC-17:	No children under 17 admitted.
NR:	No rating given by MPAA.

NEW FILMS

★ New films recommended by *New York*'s critic.

THE ACCOMPANIST—(1 hr. 50 min.; 1993) In French with English subtitles. As the accompanist to a charismatic opera singer (Elena Sanfonia), a talented young pianist (Romane Bohringer) is relegated to a life in the shadows. PG, 15, 81, 534

ACE VENTURA: PET DETECTIVE—(1 hr. 25 min.; 1994) The Miami Dolphins' star quarterback and the team mascot, a bottle-nosed dolphin, have been kidnapped. Ace Ventura, pet detective extraordinaire, is hot on the trail. With Jim Carrey and Sean Young. Directed by Tom Shadyac. PG-13, 8, 19, 33, 62, 67, 85, 91, 152, 155, 158, 166, 206, 208, 210, 211, 213, 217, 218, 219, 222, 300, 301, 304, 305, 307, 308, 314, 315, 317, 319, 402, 406, 503, 505, 507, 516, 517, 520, 523, 524, 529, 530, 603, 606, 608, 610, 616, 621, 625, 634, 706, 708, 709, 714, 721, 723, 724, 756, 761, 799, 803, 804, 811, 815, 819, 900, 902, 903, 905, 912, 913, 918, 919, 933, 950, 952, 961, 965, 972

★ **THE AGE OF INNOCENCE**—(2 hr. 17 min.; 1993) In Martin Scorsese's painfully beautiful version of Edith Wharton's classic, set in the "Old New York" of the 1870s, Newland Archer (Daniel Day-Lewis), the scion of a prominent family, becomes engaged to a conventionally beautiful and accomplished girl from his own circle, May Welland (Winona Ryder), but longs for her older cousin, the Countess Olenska (Michelle Pfeiffer). The pale Winona Ryder, her figure corseted to the size of a slender birch, speaks in a whisper, as if normal tones would betray evil thoughts. For Newland, May is no more than a limited, unimaginative girl who will smother his soul in duty. For more vivid possibilities—sexuality, spontaneity, a wider intercourse with the world—Newland looks to the Countess. Michelle Pfeiffer, hair piled up in a spectacular mass of blonde ringlets, conveys the slight strangeness of an American who has spent many years in Europe. Scorsese has placed these three attractive people among rooms, furnishings, clothes, and social rituals of a density and specific gravity without parallel in American cinema. (9/27/93) PG, 38, 54

★ **AILEEN WUORNO: THE SELLING OF A SERIAL KILLER**—(1 hr. 22 min.; 1993) Three years ago, Aileen "Lee" Wuornos was arrested in Florida for multiple murder. Although she claimed to have acted in self-defense each time, she was soon being marketed by

the media as "America's first female serial killer." Nick Broomfield's gripping documentary shows how this 35-year-old lesbian and occasional prostitute became congealed in such a misogynist caricature. It's a tale full of buffoonish hustlers dripping with self-interest: Florida cops who allegedly dickered with Hollywood for rights to Wuornos's story even before she was caught; her born-again adoptive mother, who thinks Aileen lucky to have gotten a death sentence because now she can meet her Maker; her fat, fury-headed lawyer, who urges a "no contest" plea and then tells her Woody Allen jokes about the electric chair. When Broomfield finally meets Lee in prison and she's able to speak for herself, she seems sadder than most of those who claim to be defending her interests or explaining her behavior. Abused as a child, unloved as an adult, and mad as hell about both, Lee Wuornos is an open wound wrapped in the black comic-strip pages of tabloid America. (Powers, 2/7/94) NR, 14, 47

THE AIR UP THERE—(1 hr. 48 min.; 1994) Searching for new talent, a basketball coach (Kevin Bacon) travels to Africa and finds a very tall Winzai warrior named Sakelch. PG, 36, 158, 160, 512, 529, 530, 706, 722, 799, 907, 908, 912, 915, 919, 969, 970

BAD GIRLS—(1 hr. 25 min.; 1994) A writer moves to Hell's Kitchen to research a book on prostitution. Amos Kollek directs and stars. NR, 15

BETHOVEN'S 2ND—(1 hr. 26 min.; 1993) Our furry hero returns to save a fellow Saint Bernard and her four pups, but continues to infuriate Charles Grodin. Directed by Rod Daniel. PG, 13, 25, 51, 89, 158, 160, 203, 307, 311, 318, 503, 506, 515, 517, 521, 522, 530, 601, 606, 608, 611, 625, 632, 636, 709, 718, 724, 755, 759, 799, 900, 906, 907, 908, 919, 932, 933, 953, 961, 966, 970

BETWEEN THE TEETH—(1 hr. 11 min.; 1993) David Byrne and David Wild co-direct the film version of the 1992 stage show by Byrne and his band 10 Car Pile-Up. NR, 1

BLANK CHECK—(1 hr. 30 min.; 1994) An 11-year-old boy accidentally comes across a blank check and cashes it in for \$1 million dollars. With Brian Bonsall, Karen "Duff" Duffy, and Miguel Ferrer. Directed by Rupert Wainwright. PG, 11, 34, 36, 44, 66, 219, 308, 319, 402, 610, 625, 639, 915

BLINK—(1 hr. 46 min.; 1994) Hollywood has long had a thing for beautiful blind women, believing that their vulnerability makes them all the more alluringly feminine. For a while, Michael Apted's thriller has good, trashy fun standing this cliché on its head. Its heroine, Emma Brock, a blind violinist, doesn't merely talk a tough and dippy as a man—she acts that way, too. After getting corneal transplants, she sees a serial killer fleeing a murder and must convince the skeptical cops that despite her hallucinations and still-spotty vision, she's the witness they need to solve the crime. Hot-blooded and fidgety, Emma is a plume role for Madeleine Stowe, who suddenly starts acting as idiotically as the doomed-to-die high-school star in a *Friday* 13th picture. This movie starts out subverting one of the boisterous Hollywood clichés and winds up reinforcing the newest: Putting the pistol in the woman's hand has become Hollywood's idea of feminism. (Powers, 1/31/94) R, 11, 18, 26, 33, 55, 67, 85, 152, 158, 160, 206, 210, 216, 218, 219, 222, 300, 303, 305, 306, 308, 315, 319, 406, 505, 506, 512, 513, 514, 517,

520, 522, 529, 530, 601, 606, 608, 610, 613, 621, 625, 632, 635, 639, 706, 709, 715, 721, 722, 723, 725, 762, 802, 807, 816, 821, 900, 902, 903, 904, 912, 913, 918, 919, 933, 934, 952, 953, 961, 965, 970

BLUE—(1 hr. 38 min.; 1993) In French with English subtitles. In the final installment of director Krzysztof Kieslowski's trilogy, Juliette Binoche stars as a woman coming to terms with the death of her husband and their young daughter. R, 15, 81

BODY SHATTERS—(1 hr. 27 min.; 1994) Director Abel Ferrara's remake of the 1956 sci-fi classic *Invasion of the Body Snatchers* is set in the present day and stars Gabrielle Anwar, Terry Kinney, and Billy Wirth. R, 10, 44

CAR 54, WHERE ARE YOU?—(1 hr. 29 min.; 1994) The 1960s television series comes to the big screen with David Johansen as the bumbling but well-intentioned cop and John C. McGinley as his rookie sidekick. PG-13, 20, 33, 60, 155, 158, 160, 210, 217, 222, 300, 308, 314, 318, 402, 507, 510, 512, 514, 517, 522, 530, 601, 606, 608, 610, 621, 625, 714, 721, 799, 799, 902, 905, 913, 919, 938, 965

THE CEMENT GARDEN—(1 hr. 45 min.; 1994) Reviewed in this issue. R, 3

FAREWELL, SO CLOSE—(2 hr. 20 min.; 1993) In German with English subtitles. In Wim Wenders' latest film, Otto Sanders and Nastassja Kinski are angels who roam the streets of Berlin. With music by U2, Lou Reed, Johnny Cash, and others. NR, 3

★ **FAREWELL MY CONCUBINE**—(2 hr. 34 min.; 1993) Dicky (Leslie Cheung), a male singer in the Peking Opera, has the painted white face and tender ruby lips of a concubine. Xiaolou (Zhang Fengyi), his partner and friend, wears fierce black and white face paint and yellow robes as the concubine's lover and king. The two performers want only to be left alone to practice their stylized, exquisite art, but inevitably they are battered by the catastrophes of modern China. Lilian Lee, a novelist and journalist in Hong Kong, adapted her own novel. She and director Chen Kaige work in broad strokes, throwing together personal and national crises. Leslie Cheung, a popular Hong Kong actor, is genuinely touching as Dicky, a man who believes entirely in art, and is therefore entirely vulnerable to life. Dicky is crushed when Xiaolou, a crude extrovert, a virile, "normal" man, falls in love with and marries a prostitute called Justan (Gong Li). Inevitably, as events crash in, sometimes literally marching right into the theater, these three begin to betray one another. (10/25/93) R, 3, 38, 42, 522

★ **FIORILE**—(1 hr. 59 min.; 1993) In Italian with English subtitles. Something of a comeback for Paolo and Vittorio Taviani, this multigenerational saga is their most enjoyable work in a decade. It tells the legendary story of how a poor peasant family named Benedetti came to gain the mocking nickname Maledetti, "the accursed." Their family madness is played out over and over—in the 1903 frame, in the massacre of World War II partisans, in the saturnine solitude of a grandfather who lives as a hermit. With its firing squads and ghosts, cross-dressers and poisonous mushrooms, the film has the hallucinatory directness of a folk tale, but also a post-Communist political theme: the ongoing struggle between those who'll do anything for gold and those willing to die for the ideals of freedom. The Taviani fill the screen with every virtue that tact, taste, honesty, intelligence, compassion, historical knowledge, and love can bring to a film. But they sometimes run dry of the one thing that no amount of hard work can force into being: inspiration. You can feel the brothers striving to recapture the magic of *Padre Padrone* and *The Night of the Shooting Stars*, and because no filmmakers in the

world are more honorable, you could take each time they get a hand on it. (Powers, 1/31/94) PG-13, 11, 81

★THE FUGITIVE—(2 hr. 8 min.; 1993) *The Fugitive* could be described as a nonstop chase. But if this sounds like something you would like to avoid, consider that *The Fugitive* has two remarkable men in it and a mystery at its heart. Inventive and spectacular as it is, the movie, based on the sixties David Janssen TV series, is also a brand-new enjoyable celebration of high intelligence. This time the main character, Dr. Richard Kimble, who is on the run after being falsely convicted of murdering his wife, is played by Harrison Ford. Ford, in his grin and troubled way, is a genuine movie star—his presence is heroically haggard. More spooked and furore than ever, he unleashes his impressive strength and capacity for suffering. His nemesis—a U.S. marshal—is Tommy Lee Jones, that unknown great American actor, and the movie turns into a duel between two superior men. Jones is coolly malevolent, and he does a superbly witty impersonation of a man in total command. His job is to catch an escaped prisoner, not to settle a matter of guilt or innocence, and so there's an amoral pleasure in the hunt. At the end, hunter and quarry confront each other as brothers: An emotional bond has developed between them. Yet the end of *The Fugitive* wouldn't be as satisfying as if it were the ruthless chase had not been told, moment by moment, with such superb Hollywood professionalism. With Scott Ward and the Panosianes. Cinematography by Michael Chapman and editing by Dennis Virkler and David Finfer. (8/16/93) PG-13, 31, 60, 61, 625

THE GETAWAY—(1 hr. 56 min.; 1994) Alec Baldwin and Kim Basinger replace Steve McQueen and Ali MacGraw in the remake of the 1972 film about a fugitive and his gal. R. 6, 19, 25, 31, 52, 68, 308, 314, 318, 406, 503, 507, 517, 610, 625, 724, 761

GRUMPY OLD MEN—(1 hr. 45 min.; 1993) In the autumn of their lives, two cranky widowers (Jack Lemmon and Walter Matthau) take pleasure in annoying each other. The arrival of an attractive new neighbor (Ann-Margret) up the ante. Directed by Daniel Petre. PG-13, 23, 38, 52, 67, 69, 305, 307, 314, 406, 503, 506, 524, 533, 603, 606, 610, 615, 621, 625, 702, 707, 724, 755, 759, 761, 807, 817, 912, 913, 965, 972

GUNMEN—(1 hr. 30 min.; 1994) Christopher Lambert and Mario Van Peebles team up for an action-packed treasure hunt through the Amazon. R. 10, 20, 24, 31, 52, 67, 85, 91, 152, 160, 208, 210, 211, 214, 218, 220, 304, 306, 308, 315, 317, 318, 319, 522, 529, 530, 606, 608, 610, 618, 621, 625, 706, 715, 721, 753, 799, 902, 903, 905, 911, 919, 931, 950, 962, 965

HOUSE PARTY 3—(1 hr. 34 min.; 1994) Hip-hop kids in 'N' play invite you to their third installment; this time, Kid's getting married and Play is in charge of the bachelor party. With Bernie Mac, Michael Colyar, Chris Tucker, and rappers Immature and T.L.C. R. 3, 36, 66, 89, 152, 158, 160, 210, 211, 213, 218, 222, 318, 510, 529, 530, 761, 799, 818, 902, 907, 908, 911, 919

I'LL DO ANYTHING—(1 hr. 56 min.; 1994) A pleasant comic charmer, Jim Brooks's new movie about a man who is set in a benevolently corrupt Hollywood that owes more to *Singin' in the Rain* than to *The Player*. Nick Nolte plays Matt Hobbs, a talented, down-on-his-luck actor whose life is torn between his obnoxious 6-year-old daughter (Whitney Wright) and a development girl, Cathy Breslow (Joely Richardson), who wants to make good movies. But she wants to succeed so badly that she mistrusts her own instincts. If Cathy gives the film its pinch of moral complexity, the movie's most enjoyable scenes belong to a conscientious poster, played by Jeff Kanver, and Burke Adler (Albert Brooks), a hilariously affectionate caricature of movie producers so crassly narcissistic that their cynicism isn't even being "real." The movie ends as atrociously as it does. Ever since *The Mary Tyler Moore Show*, Jim Brooks's work has insisted that there are no heroes or villains, only flawed, likable people struggling for decency. This attitude is often called "generous," but it's actually small-minded—a sitcom writer's gentled version of Burke Adler's pleasure in the world or the lowest common denominator. But where is that clearer than in the saccharine, derivative portrait of Matt's relationship with his daughter. Brooks knows better than to pretend that it's a happy ending when a little kid becomes a show-biz star. (Powers, 2/7/94) PG-13, 10, 19, 41, 53, 67, 152, 160, 200, 204, 206, 214, 219, 301, 312, 316, 319, 406, 505, 512, 517, 523, 524, 527, 530, 606, 610, 615, 619,

621, 625, 702, 706, 721, 724, 761, 799, 820, 902, 904, 913, 915, 919, 934, 950, 953, 961, 965, 967

IN THE NAME OF THE FATHER—(2 hr. 6 min.; 1993) The most engrossing movie about the mess in Northern Ireland since Marcel Ophüls's *A Sense of Loss* two decades ago. It's based on the autobiography of Gerry Conlon, a scrappy Belfast punk who, along with his father and several others, was wrongly convicted of the 1974 pub bombing that killed five people in the English town of Guildford. Such a story could easily have become another message-laden pachyderm. Luckily, it was made by Jim Sheridan (*My Left Foot*), a bighearted Irish writer-director whose movies have the rough-hewn directness of a great Irish bar band. He gets a full-throated performance from Daniel Day-Lewis, who captures Conlon's confusion and all his sloppy extremity. It's only at the film's end that you realize how everything about Conlon has become different—he's gone from a slouching bit of riffraff who scoffed at the word "honesty" to an upright, well-spoken activist whose ill-starred life has taught him to despise it. Every frame burges with righteous fury at the double-acting big game of the English police and the Draconian terms of Britain's Prevention of Terrorism Act, which allows them to detain (and browbeat) suspects for a week without filing charges or letting them see a lawyer. Still, Sheridan's no bomb-thruster. He carefully distances himself from the IRA, suggesting that even in a movie filled with false fathers—Gerry's timid, principled, nonviolent da Giuseppe is a far better model of manhood. As the Conlons' solicitor, Emma Thompson shows her way through a showy speech about British justice, and when her words carry the day, we're all supposed to exult cathartically at Gerry's triumph. But you may be disappointed that a movie that began by conjuring up the bloody, baffling morass of the troubles should wind up making us feel something so simple. (Powers, 1/17/94) R. 19, 29, 319, 311, 316, 406, 505, 524, 608, 625, 702, 721, 753, 808, 904, 913, 961, 965

INTERSECTION—(1 hr. 38 min.; 1994) Director Mark Rydell remakes the 1969 film *Les Choses de la Vie*, about an architect (Richard Gere) torn between his wife (Sherry Stoner) and his lover (Liaison, David Duchovny). R. 10, 18, 24, 32, 39, 65, 152, 158, 160, 203, 210, 213, 216, 219, 300, 303, 305, 306, 309, 310, 316, 317, 319, 402, 406, 504, 505, 506, 509, 512, 517, 522, 524, 530, 534, 601, 606, 608, 610, 611, 615, 617, 618, 625, 634, 635, 638, 706, 709, 715, 721, 723, 755, 761, 764, 799, 801, 816, 820, 902, 905, 912, 913, 919, 924, 934, 936, 951, 952, 953, 961, 965, 967

IRON WILL—(1 hr. 44 min.; 1994) In 1917, a cross-country dog-sled race and an intricate round of espionage (MacKenzie Astin) become a media sensation after they capture the attention of a newspaper reporter (Kevin Spacey). PG. 20, 44, 155, 160, 505, 512, 517, 606, 608, 715, 722, 761, 799, 803, 904, 913, 930, 938

THE JOY Luck CLUB—(2 hr. 15 min.; 1993) Adapted from Amy Tan's 1989 best-seller, this large-scale Hollywood production, which was directed by Wayne Wang and written by Tan and Ronald Yip, and with Chinese American actresses, has been constructed as if the entire meaning of life could be conveyed in the expressions of extraordinary-looking Chinese women. Four elderly women, having suffered immense hardships in pre-Communist China, escaped years ago to San Francisco; in the New World, each has a daughter, now in her thirties, and the daughters are creations of hope, but the mothers, consumed with old sorrows, mentally living in the Old Country as much as the new, cannot easily give them the approval they long for. *The Joy Luck Club* is certainly a very unusual Hollywood movie, rigorous yet delicate, its tone remains relentlessly earnest, its meanings limited or wanly inspirational, and its cast is what the older women finally give their daughters. Wayne Wang, the Hong Kong-born director whose earlier films were good-natured but slight, has pulled together some impressive visual skills. (9/20/93) R. 46, 615, 623, 633

★LIKE WATER FOR CHOCOLATE—(1 hr. 53 min.; 1992) A lovely Mexican fantasy, based on Laura Esquivel's celebrated novel. Nothing in this golden state of being cooking and sex completely makes sense, but everything in it shines. In this female-centered world, the men are seen for their erotic possibilities, and cooking becomes the magic and mystery of life—at once witchcraft, aphrodisiac, and food. The director, Alfonso Arau, plays at filmmaking; plays at everything, yet the movie has surprising force. (4/5/93) R. 43

MRS. DOUBTFIRE—(2 hr. 25 min.; 1993) In this broadly obvious farce, Robin Williams plays a cranky San Francisco actor, Daniel Hillard, whose wife, Miranda (Sally Field), throws him out. Missing his three young children terribly, he gets himself made up as a 60-year-old English nanny, and takes a job working in his own house. Mrs. Euphegenia Doubtfire is a dignified, heavy-lidded woman who takes things together and a giant sloping breast. Williams doesn't condescend to her; he plays her as if she had as much right to take up space on this planet in her fuss, powerful singularity as anyone else. And at the same time, Williams tries to play Daniel the self-destructive actor hidden underneath the lady's padding. It's supposed to be a fault in Daniel that he's always on the verge of blowing up any situation he's in. But how can we see it as a fault when blowups give Robin Williams the chance to be funny? There's something self-defeating about casting a nonstop comedy machine as a fallible person; the movie's teetering moralism is at odds with its desire to entertain us. Much of Mr. Doubtfire feels synthetic and crude, more the result of engineering than inspiration. (11/29/93) PG-13, 2, 8, 19, 31, 48, 80, 152, 155, 158, 160, 200, 214, 217, 219, 222, 300, 303, 305, 307, 314, 316, 319, 322, 402, 406, 500, 503, 504, 505, 506, 514, 516, 517, 527, 530, 600, 606, 608, 610, 616, 618, 619, 621, 625, 634, 706, 708, 709, 714, 717, 724, 726, 727, 761, 801, 803, 817, 819, 822, 900, 902, 903, 904, 906, 907, 908, 913, 919, 920, 922, 933, 934, 937, 950, 961, 964, 965, 967, 972

MY FATHER, THE HERO—(1 hr. 30 min.; 1994) Director Stephen Miramix, in English, a French comedy about a teenage girl (Katherine Heigl) who tries to pass her father (Gérard Depardieu) off as her lover. PG. 11, 18, 26, 40, 55, 66, 79, 152, 160, 200, 204, 206, 216, 301, 306, 307, 309, 310, 315, 319, 406, 504, 512, 514, 517, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, 900, 901, 902, 903, 904, 905, 906, 907, 908, 909, 910, 911, 912, 913, 914, 915, 916, 917, 918, 919, 920, 921, 922, 923, 924, 925, 926, 927, 928, 929, 930, 931, 932, 933, 934, 935, 936, 937, 938, 939, 940, 941, 942, 943, 944, 945, 946, 947, 948, 949, 950, 951, 952, 953, 954, 955, 956, 957, 958, 959, 960, 961, 962, 963, 964, 965, 966, 967, 968, 969, 970, 971, 972, 973, 974, 975, 976, 977, 978, 979, 980, 981, 982, 983, 984, 985, 986, 987, 988, 989, 990, 991, 992, 993, 994, 995, 996, 997, 998, 999, 1000

MY GIRL 2—(1 hr. 30 min.; 1994) With Macaulay Culkin gone, Anna Chlumsky's pre-teenaged Vada puts her energies into adolescence. Dan Aykroyd returns as well. PG. 10, 18, 26, 36, 59, 67, 85, 155, 217, 305, 308, 406, 503, 517, 600, 610, 625, 634, 702, 708, 761, 920, 937, 972

★NAKED—(2 hr. 6 min.; 1993) Johnny (David Thewlis), the voluble, funny, remarkably unemployable hero of Mike Leigh's new film, is an Englishman, a creature, a man fantastically adroit with words and utterly hapless at everything else. Arriving in London, he looks up an old girlfriend and winds up sleeping with her roommate; he then escapes into the city and has many adventures of both a physical and a metaphysical nature. *Naked* is a better comedy of freedom. Raw and surprising, it offers freedom without tears or fantasy, freedom with nothing left out of squealer, cruelty, or unexpected kindness. This is a brilliant, exhilarating movie, but it's definitely not a work for the morally timid or literal-minded. With Lesly Sharp and Katrin Cartlidge. (1/3/94) NR. 3, 63, 86

PARIS, FRANCE—(1 hr. 51 min.; 1993) The intertwining story of four people pushing the limits of their sexuality while trying to keep up appearances. Directed by Gerard Corbiau. NR. 15

THE PELICAN BRIEF—(2 hr. 21 min.; 1993) As a law student on the way to New York City, Judge Robert Young and frightened yet eager, is most appealing; but apart from repackaging the talents of Miss Roberts, *The Pelican Brief* serves even less purpose than most American movies. Surely no one but the director, Alan Pakula, takes seriously John Grisham's nonsensical plot about a conspiracy to assassinate Supreme Court justice. Rather than playing with the law, Pakula does it straight, leaving out the flashy villainy and pyrotechnical camera work that would give the material a charge of wit. Well made but worthless. (1/3/94) PG-13, 6, 20, 24, 33, 62, 67, 87, 155, 314, 505, 509, 510, 512, 515, 521, 523, 530, 600, 606, 608, 611, 706, 723, 760, 761, 801, 807, 905, 906, 912, 930, 932, 939

★PHILADELPHIA—(2 hr. 1 min.; 1993) A successful young lawyer (Anthony Hopkins), dying of AIDS and convinced that his white-shoe Philadelphia firm fired him because he was gay and ill, hires a crass, homophobic ambulance chaser (Denzel Washington) to represent him in a damage suit. Much of Jonathan Demme's movie (the script is by Ron Nyswaner) is no more than sympathetic, intelligent, and shrewd. The filmmakers attempt to reserve a few clichés, giving us a

black who is not the victim but the dispenser of prejudice, and a sympathetic-looking female lawyer (Mary Steenburgen) who represents the villainous firm and who smugly subjects Hanks to a ruthless cross-examination. Yet despite the attempts to avoid a TV-movie p.c., Demme and Nyssander have got themselves caught up in a conventional and didactic structure. In doing so, Demme is not above using the pathos of Hanks's condition to drive home his points.

There's one great scene, however, when Hanks attempts to explain to Washington what Maria Callas singing an aria means to him emotionally. Over a TV-movie, the movie attains a kind of awkward greatness. (11/3/94) PG-13. 10, 18, 33, 60, 67, 85, 152, 156, 158, 160, 200, 203, 211, 214, 217, 219, 220, 303, 305, 312, 316, 319, 406, 500, 501, 504, 505, 506, 512, 513, 516, 517, 528, 533, 600, 606, 608, 610, 616, 621, 622, 632, 634, 635, 700, 703, 706, 708, 721, 723, 724, 735, 757, 761, 802, 804, 807, 809, 816, 920, 922, 924, 931, 916, 919, 920, 922, 934, 937, 952, 961, 964, 965, 970, 972

★ **THE PIANO**—(1 hr. 1 min.; 1993) Jane Campion's startling sexual drama ignores most of the rules of classical narrative and heads straight for the center of the story, which is about the sexual will of a strange, and strangely free, Victorian woman. Ada (Holly Hunter), a mute Scottish woman pianist, is mysteriously transported, sometime in the middle of the nineteenth century, to colonial New Zealand, gets deposited on a vast gray beach with her little daughter and her piano. Her husband-to-be (Sam Neill) leaves the piano behind, but an Englishman gone native named Baines (Harvey Keitel) hauls it into the interior and begins a kind of seduction. Ada can win the piano by playing a key at a time, if she allows him to do "certain things" to her. It is Ada, however, who is in control, and Baines, naked, who begs for love. Harvey Keitel, now over 50, is thickly muscled through the chest and shoulders with a rounded gut that makes him not just another well-built actor but a humanly heroic sexual being. Perhaps the most beautiful piano playing to photograph a man this way, and when Hunter, with rounded breasts and rump, joins him in bed, the sensuality is overpowering. What happens thereafter is mostly a dramatic shambles, but Campion puts images on the screen again and again that stun us. (11/2/93) R. 7, 18, 59, 81, 301, 322, 512, 516, 623, 608, 632, 718, 719, 751, 805, 806, 812, 814, 964, 971

★ **THE REMAINS OF THE DAY**—(2 hr. 14 min.; 1993) Anthony Hopkins is Stevens the perfect butler, the hero and fool of a brilliant new Merchant Ivory production. Adapted by the Merchant Ivory team from the celebrated 1989 novel by Kazuo Ishiguro, *The Remains of the Day* introduces a bizarre but fascinating new subject, the interior life of a perfect servant. An emotionally withdrawn man, Stevens betrays everyone who needs him—everyone, that is, but his employer, Lord Darlington (James Fox), who ran international "conferences" at Darlington Hall in the 1930s and nearly handed Britain over to the Nazis. Stevens, who noticed nothing of his boss's politics, is a prig and a moral coward. He is also a great master of a peculiar sort. Much of this Merchant Ivory production is wonderfully absorbing, and though *The Remains of the Day* is a hushed and beautiful movie, there's a subterranean stream of malicious wit. Emma Thompson is the housekeeper, Miss Kenton, who loves Stevens, who knocks herself out against the wall of his sexual frustration. (11/8/93) PG. 10, 19, 50, 515, 521, 636, 799, 906, 969

★ **ROMEO IS BLEEDING**—(1 hr. 46 min.; 1994) Reviewed in this issue. R. 18, 45, 64, 85, 200, 301, 313, 315, 402, 507, 512, 514, 522, 533, 601, 606, 625, 709, 722, 761, 800, 807, 815, 902, 904, 936, 962, 965

★ **THE SCENT OF GREEN PAPAYA**—(1 hr. 44 min.; 1993) In Vietnamese with English subtitles. In his directorial debut, Tran Anh Hung looks at the lost world of 1950s Saigon through the dreamy eyes of a young Vietnamese servant. NR. 81

★ **SCHINDLER'S LIST**—(2 hr. 5 min.; 1993) Steven Spielberg wants to get it all in, the entire catastrophe of the Polish Jews, and you can feel the obsessive fury in his work, the anguish, the grief passing over into revolt. Working in black-and-white (the Polish-born Janusz Kaminski did the cinematography), Spielberg has given the material the rushed, spasmodic, almost inadvertent look of newsreel footage. Under the Nazi occupation of Poland, people are dying everywhere, and the resistance of at least one German, the Catholic Oskar Schindler, seems like a miracle. Spielberg shot

the material in the city of Kraków, re-creating the last days of the ghetto there and the efforts of the war profiteer Schindler (Liam Neeson) to hold back his workers—his Jews—from the inferno. A charming scene with Neeson and his wife, Emilia, and their public relations, Schindler pur Jews to work as slave laborers and then, by degrees, passed from profiteer to saint. At the same time, Spielberg chronicles the random killing of Jews and the systematic deportations to Auschwitz. This 185-minute epic has been made in a style of austere realism—flat, angry, and hands-on—that is utterly unlike anything Spielberg has attempted before. The direction is marvelously clean—decisive, forceful, active—and though every scene is suffused with tragic emotion, nothing is lingered over. Spielberg the box-office champ has made the most demanding and emotionally overpowering American movie in years. (12/13/93) R. 19, 19, 59, 83, 204, 214, 219, 303, 311, 316, 406, 512, 512, 524, 527, 601, 606, 608, 619, 625, 700, 702, 703, 706, 724, 761, 800, 807, 808, 810, 820, 902, 905, 913, 915, 916, 917, 931, 961, 965, 970, 971

★ **SHADOWLANDS**—(2 hr. 11 min.; 1993) Within its limits—that of iterate middlebrow entertainment—Richard Attenborough's *Shadowlands* is just about perfect. At heart, William Nicholson's play (adapted here by Celia Catterall) is the good story of a Jewish American woman who wakes an intellectual bachelor from his slumbers. Joy Gresham (Debra Winger), an actual person from New York—Jewish, direct, emotionally explicit—journeys to England in the early fifties and becomes friends with C.S. Lewis (Anthony Hopkins), Oxford don and Christian mystic, author of both *Narnia* and the greatest of children's books, science fiction, theology. Lewis is incisive about everything but his feelings. Joy scolds his complacency; he likes the scolding, they marry, and they experience great contentment. But then she dies, and he must confront a life awakened to emotion—that is, to pain. It is all very wise and bittersweet. (11/3/94) PG. 13, 19, 61, 68, 82, 145, 149, 159, 161, 316, 321, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, 900, 901, 902, 903, 904, 905, 906, 907, 908, 909, 910, 911, 912, 913, 914, 915, 916, 917, 918, 919, 920, 921, 922, 923, 924, 925, 926, 927, 928, 929, 930, 931, 932, 933, 934, 935, 936, 937, 938, 939, 940, 941, 942, 943, 944, 945, 946, 947, 948, 949, 950, 951, 952, 953, 954, 955, 956, 957, 958, 959, 960, 961, 962, 963, 964, 965, 966, 967, 968, 969, 970, 971, 972, 973, 974, 975, 976, 977, 978, 979, 980, 981, 982, 983, 984, 985, 986, 987, 988, 989, 990, 991, 992, 993, 994, 995, 996, 997, 998, 999, 1000

★ **SHORT CUTS**—(3 hr. 7 min.; 1993) Loosely based on selected stories by the late Raymond Carver, Robert Altman's *Short Cuts* is a sour-spirited blues epic. This movie is mainly a long, angry ballad about shabby behavior and unhappiness—terrible luck, men cheating on women, and meanness, and because there is in *Short Cuts* comes from the sheer spectacle of Altman working, manipulating his immensely complex narrative, doubling, tripling, and even quadrupling his thematic lines. Using Carver as a raw material, he spins out his endlessly bawling mood. Traces of compassion break through, and there's a lovely scene with Lily Tomlin and Tom Waits as a scruffy married couple, but the prevailing emotional tone is one of bleak disgust and mysterious rage. The rage, which is Altman's, not Carver's, cuts us off from many of the people onscreen. The movie doesn't have the life and variety of a great work, and it leaves a bad aftertaste. Stepping forward from story to story, Altman achieves a sense of floating displacement and carelessness. The characters act as if no one were looking, not even themselves; they do whatever low, stupid thing they can get away with. In brief, in order to unify the material, Altman has made it redundant and tedious. (10/11/93) R. 11, 38, 55, 522, 615, 630

★ **SISTER ACT 2: BACK IN THE HABIT**—(1 hr. 40 min.; 1993) Whoopi Goldberg reunites with her singing sisters to save an inner-city high school. Sister Act 2 is the bad guy attempting to thwart their inspired efforts. Directed by Bill Duke. PG. 36, 152, 213, 321, 529, 530, 807, 969

★ **SIX DEGREES OF SEPARATION**—(1 hr. 52 min.; 1993) John Guare's brittle, dead, and knowing play has been given a brittle, dead, and knowing screen adaptation by director Fred Schepisi. Guare created a layered comedy around a simple satirical idea—that a con man would have little trouble fooling an intelligent and even self-conscious wealthy, liberal couple for the simple reason that they had already fooled for money and status, but they think they love the underprivileged. Thus when the black boarding-school hustler Paul (Will Smith) intrudes upon their Fifth Avenue apartment, he has no trouble snuffing them. Paul flatters their self-esteem, and he's in like Flynn. Schepisi and

Guare have come up with a workable screen device. Instead of turning to the audience, as they did onstage, Flan and Ouisa now tell the story of their deception by Paul to friends and business associates in one New York glamour stop after another. The movie is as much about telling as it is about being: What-ever happens to the Kittredges, they convert it to anecdote. Some of the pompous social prattle gets wearisome, even embarrassing, but we were moved by Stockard Channing, whose Ouisa comes to the realization that living as an anecdote isn't quite living at all. (12/1/93) R. 6, 53, 219, 320, 301, 316, 322, 506, 507, 522, 524, 533, 606, 608, 625, 634, 707, 753, 807, 809, 811, 917, 961

★ **THE SHAPPER**—(1 hr. 30 min.; 1993) The pleasant life of Dessie Curley (Colleen Meaney) and his large, noisy Irish family is disrupted by the unexpected pregnancy of his 20-year-old daughter (Tina Kellegher). With Ruth McCarroll. R. 3, 81, 935

★ **THE SUMMER HOUSE**—(1 hr. 25 min.; 1993) A young woman attempts to wriggle out of her impending marriage. Julie Walters portrays the mother of the reluctant bride, Joan Plowright that of the undesirable groom. With Jeanne Moore. Directed by Wans Hanau. NR. 11, 43

★ **TOMBSTONE**—(2 hr. 15 min.; 1993) Director George Cosmatos gives the legend of the nightmarish Doc Ock. Koral, with Kurt Russell as lawman Wyatt Earp. R. 34, 158, 608, 799

★ **THE WAR ROOM**—(1 hr. 35 min.; 1993) James Carville is so smart, calculating, funny, and successful that one is surprised, late in D. A. Pennebaker and Chris Hegedus's cinema-vérité documentary about the Clinton campaign, to discover that he is also (gulp!) good. A very entertaining movie, which gives us the best portrait of an ace political operative that we've had yet. (11/1/93) R. 1

★ **WHAT'S EATING GILBERT GRAPE**—(1 hr. 57 min.; 1993) Directed by Lasse Hallström, *What's Eating Gilbert Grape* is so grossly cute, you may find yourself pining for the gritty realism of *Northern Exposure*. But once the story gets going, a fine heartless melancholy starts bubbling into the zinc-lined lake tar into a goldfish pond; everyone knows everyone else, but they're all still drowning in solitude. The gifted young actor Leonardo DiCaprio plays the son of a man who is a small town force as Amie Grape, a retarded teenager who fits through the countryside like Puck's tow-headed id, but the forgettable moments belong to Momma Grape (Darlene Cates), a 500-pound woman whose overwhelming appetite and shame make her Hollywood's most daring attempt to face our national hysteria about fat people. Gilbert is the self-denying son who holds the Grape family together. He's deftly played by Johnny Depp, a schoolgirl's heartbreak who has everything it takes for adult stardom: warmth, good looks, physical grace, and a gift for playing generously off his fellow actors. (Powers, 11/17/94) PG-13, 10, 49

REVIVALS

★ **A DAY AT THE RACES**—(1 hr. 51 min.; 1937) Groucho as Dr. Hackenback and his extremely dubious brothers as assorted lunatics, layabouts, and hangers-on torment Margaret Dumont, bewilder Esther Miller, and provide the occasion for Ivie Anderson to sing "All God's Chillun Got Rhythm." Highly recommended. Dir. Sam Wood. 9

★ **JULES AND JIM**—(1 hr. 44 min.; 1962) In French, Eng. subtitles. François Truffaut's masterpiece, and one of the greatest of postwar European films. Oskar Werner and Henri Serre are the two young men—one Austrian, one French—who love the free-living Catherine, played by a radiant Jeanne Moreau. 9

★ **A NIGHT AT THE OPERA**—(1 hr. 30 min.; 1935) The Marx Brothers wear fake beards, crum themselves and about 80 others (including an obliging anarchist) into a closet-size stateroom, and turn *Il Trovatore* into a three-ring circus in a monkey house. One of their best. Allan Jones and Kitty Carlisle sing, but that can be overlooked. Dir. Sam Wood. 9

★ **OUTCAST OF THE ISLANDS**—(1 hr. 42 min.; 1951) Carol Reed's little-known but great version of an early Conrad novel, still one of the best literary adaptations in movie history. It's one of Conrad's meditations on civilization and savagery, set on a Malaysian island. 9

SHE LOVES ME—A revival of the 1963 Tony-award-winning musical based on the Hungarian play *Parfumerie* (also the basis of two films, *The Shop Around the Corner* and *In the Good Old Summerland*), by Miklos Laszlo, about the romantic entanglements of a squabbling salesclerk and her manager, book by Joe Masteroff, music by Jerry Block; lyrics by Sheldon Harnick; directed by Scott Elliot; choreography by Robert Marshall; settings by Tony Walton; musical direction by David Loud. The creators have fashioned the perfect intimate musical that leaves one pleasantly gasping for breath, and for more. Featured in the cast are Boyd Gaines, Diane Frattaroli, Sally Mayes, Howard McGillin, Jonathan Freeman, Brad Kane, Lee Wilkof, and Louis Zorich. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; \$45 to \$65. **Brooks Atkinson Theatre**, 256 West 47th Street (307-4100). 2 hrs. 50 mins. **IRLS**

THE SISTERS ROSENWEIG—Wendy Wasserstein's most accomplished play to date. Fifty-four-year-old Sara celebrates her birthday with siblings Gorgeous, group leader of the Newton Beth-El Sisterhood, and Pfeni, an international travel writer, in London. Directed by Daniel Sullivan. Featured in the cast are Michael Learned, Linda Levin, Tony Roberts, Joanne Camp, Tom Hewitt, Amy Ryan, Brian F. O'Byrne, and Rex Robbins. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; \$25 to \$50. **Edbal Barrymore Theatre**, 243 West 47th Street (239-6200). 2 hrs. 40 mins. **IRLS**

TOMMY—A musical written and composed by Pete Townshend, based on the 1969 recording of the same name by The Who, about a withdrawn young boy who becomes a Pinball Wizard, 1993 winner of five Tony awards; adapted by Townshend and director Des McAnuff. With Anthony Barick, Michael Cervic, Laura Dean, Jonathan Dokuchitz, Cheryl Freeman, Paul Kandel, and Buddy Smith. Monday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; \$20 to \$65. **St. James Theatre**, 246 West 44th Street (239-6200). 2 hrs. **IRLS**

OFF BROADWAY

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

Reviews

THE PAIR MIND—Hugh Leonard's 1968 comedy about a rough Irish debt collector who becomes the love slave of an English lady; in return, the promise to teach him how to be a gentleman. Directed by Brian Murray. Featured in the cast are Charlotte Moore and Ciaran O'Reilly. Previews now prior to a 2/10 opening. Tuesday through Saturday at 8 p.m.; Saturday and Sunday at 3 p.m.; through 3/6; \$20, \$25. **28th Street Theatre**, 120 West 28th Street, between Sixth and Seventh Avenues (255-0270).

AVENUE X—An a cappella musical, set in 1963, about two friends who try to bring an interracial singing act to Brooklyn's Fox Theater. Directed by John Iler and Ray Leslee; directed by Mark Brokaw. With Ted Brunetti, Chuck Cooper, Alvala Gues, Colette Hawley, Keith Johnson, John Leone, Roger Mazzo, Harold Perrineau. Previews now prior to a 2/21 opening. Tuesday through Friday at 8 p.m.; Saturday and Sunday at 3 p.m. and 8 p.m.; \$30. **Playwrights Horizons**, Anne G. Wilder Theatre, 416 West 42nd Street (279-4200).

A BOOY OF WATER—A drama by Jenna Zark about Jewish women who use ancient rituals to reclaim their spiritual and sexual lives; directed by Caroline Kava. Featured in the cast are Maggie Burke, Don T. Maseng, Bruce MacVittie, Nikki Rene, Stephanie Roth, and Jodi Thelen. Previews now prior to a 2/29 opening. In repertory with Regina Taylor's *Escape From Paradise*. Through 3/12; previews \$25; \$26 to \$35 thereafter. **Circle Repertory Theatre**, 99 Seventh Avenue South (239-6200).

CLASS 1-ACTS—A festival of new plays, featuring Peter Hedges's *Good as New*, with Tina Louise and Margaret Welsh; Allan Heinberg's *The Amazon's Voice*, directed by Meli Bensussen, with Ellen Parker and Danny Zorn; Robert Shaffron's *Endless Air*, *Endless Water*, directed by Jimmy Boon, with Bill Chitt and Jack McElwaine; and Anne Evans's *I Can't Stop Thinking Today*, directed by Max Mayer, with Allison

Jancy. Previews begin 2/13 prior to a 2/17 opening (at 7 p.m.). Monday, Thursday, Friday, and Saturday at 8 p.m.; Saturday at 2 p.m.; Sunday at 3 p.m.; also 2/15, 2/16 at 8 p.m.; no performance 2/18; through 3/12, \$15. **Manhattan Class Company**, 120 West 28th Street (277-7474).

ESCAPE FROM PARADISE—A one-woman show written and performed by Regina Taylor, about a young woman who goes on a jazz-filled journey from the South to Venice; directed by Anne Bogart. Previews begin now prior to a 2/17 opening. In repertory with Jenna Zark's *A Body of Water*. Through 3/13; previews \$25; \$26 to \$35 thereafter. **Circle Repertory Theatre**, 99 Seventh Avenue South (239-6200).

INNOCENT ERENDIRA—A drama, based on Gabriel Garcia Márquez's novella, about a 14-year-old girl who is forced into prostitution by her grandmother. Adapted by Jorge All Triana and Carlos José Reyes; English translation by Felipe Gorostiza and René Buch; direction by Triana. With Miriam Colón. Previews begin 2/15 prior to a 2/20 opening (at 7 p.m.). At 8 p.m.: 2/15 through 2/19, 2/24 through 2/26, 3/5, 3/10 through 3/12, 3/17 through 3/19. At 3 p.m. and 7 p.m.: 2/20, 2/27, 3/6, 3/13, 3/20, \$25. **A Repertorio Español and Puerto Rican Playwright Theatre Company production at the Gramercy Arts Theatre**, 138 East 27th Street (889-2850).

LITTLE EYOLF—Henrik Ibsen's drama about a couple's struggle to save their marriage and face life's realities; directed by Sherry Sobel. Previews now prior to a 2/13 opening. Tuesday through Friday at 8 p.m.; Saturday at 5 p.m. and 9 p.m.; Sunday at 2 p.m.; through 3/9; previews \$12 to \$16; \$16 to \$20 thereafter. **Pearl Theatre**, 125 West 21st Street, between Sixth and Seventh Avenues (645-7708).

LIVING IN FLAMES—Eric Krebs's one-man show, in which he plays various people who tetter through the Port Authority of the soul; directed by Lee Costello. Previews begin 2/15 prior to a 2/28 opening. Tuesday through Saturday at 8 p.m.; Sunday at 3 p.m.; \$20. **John Houseman Studio Theatre**, 450 West 42nd Street (967-7075).

THREE TALL WOMEN—A drama by Edward Albee about a wealthy 92-year-old widow who reexamines the events of her life; directed by Lawrence Sacharow. Featured in the cast are Marian Seldes, Jordan Baker, and Michel Robbe-Grillet. Previews now prior to a 2/13 opening (at 7:30 p.m.). Tuesday through Saturday at 8 p.m.; Sunday at 3 p.m. and 7:30 p.m.; through 3/6; \$25. **Vineyard Theatre**, 108 East 15th Street (353-3874).

UNFINISHED STORIES—A drama by Sybille Pearson about a woman who tries to find her place in a contemporary New York Jewish family ruled by Old World values; directed by Gordon Davidson. With Christopher Collet, E. Katherine Kerr, Laurence Luckinbill, Joseph Wiseman. Previews now prior to a 2/16 opening. Tuesday through Saturday at 8 p.m.; Sunday at 3 p.m. and 7:30 p.m.; \$22, \$25. **New York Theatre Workshop**, 79 East 4th Street, between Second and Third Avenues (302-6889).

Now Playing

ALL IN THE TIMING—Six one-act comedies by David Ives; directed by Jason McConnell Bucks. With Nancy Opel, Robert Stanton, Michael Countryman, Wendy Lawless, Ted Neustadt. Tuesday through Sunday at 8 p.m.; Saturday at 2 p.m.; Sunday at 3 p.m.; through 2/13; \$30, \$32. **Primary Stages**, 354 West 45th Street (777-7474).

AS YOU LIKE IT—Shakespeare's romantic comedy, directed by Mark Rylance. With Miriam Healy-Louise, Leon Adelman Brown, David Dossy, Melissa Ford, Arthur French, Mark Hammer, Christine Mourad, Erin J. O'Brien, Michael Rudko, Steven Skybell, Trella Stepper, Bryan D. Webster. Thursday through Saturday at 8 p.m.; Saturday at 2 p.m.; through 2/19; \$30. **A Theatre for a New Audience production at the Playhouse at St. Clement's Church**, 423 West 64th Street (279-4200).

BEAU JEST—James Sherman's comedy about a Jewish woman in her 20s, secretly dating a man she fears her parents will not accept, who invents another "perfect boyfriend" (a Jewish doctor), then faces the inevitable when the family meets the out-of-work actor she's hired to play her suitor; directed by Dennis Zacek. Monday through Saturday at 8 p.m.; Sunday at 3 p.m.; Wednesday at 2 p.m.; Saturday and Sunday

at 3 p.m.; \$25 to \$35. Opened: 10/1/91. **Lamb's**, 130 West 44th Street (997-1080).

BILLIE AND MALCOLM: A DEMONSTRATION—A musical, written and directed by Fred Newman, about sixties demonstrations and a fictitious meeting between Billie Holiday and Malcolm X in Heaven. Thursday through Saturday at 8 p.m.; Sunday at 3 p.m.; through 2/27; \$20. **Castillo Center**, 500 Greenwich Street, between Spring and Canal Streets (914-1234).

BLOWN SIDWAYS THROUGH LIFE—Claudia Shear's one-woman show about her 65-jobs search, from wherehouse to penthouse, for the perfect position; directed by Christopher Ashley. Tuesday through Friday at 8 p.m.; Saturday at 5 p.m. and 8 p.m.; Sunday at 3 p.m. and 7 p.m.; \$32, \$50, \$35. **Sherry La Theatre**, 401 Greenwich Street (969-2020).

BLUE MAN GROUP: TUBES—Matt Goldman, Phil Stanton, and Chris Wink are the three mad men really looking like men from Mars, with their musical group making an enjoyable mess of this merry performance art with a special kind of nonsense; directed by Marlene Swartz. Tuesday through Thursday at 8 p.m.; Friday and Saturday at 7 p.m. and 10 p.m.; Sunday at 5 p.m.; \$22, \$20 to \$38.50. Opened: 11/17/91. **Astor Place Theater**, 434 Lafayette Street (254-4370). ♦♦

BOOTH—A drama by Austin Pendleton about nineteenth-century actor Junius Brutus Booth, whose young son breaks free of his domination while learning his craft; directed by David Scherzer. Featured in the cast are Frank Langella, Garret Dillahunt, Frances Conroy, Alexander Eberjerg, Joyce Ebert, Jan Munroe, and Paul Schmidt. Tuesday through Saturday at 8 p.m.; Saturday and Sunday at 2:30 p.m.; through 2/13; \$25, \$30. **A York Theatre Company production at Saint Peter's Church**, Citicorp Center, 54th Street at Lexington Avenue (534-5363).

THE BROTHERS KARAMAZOV—Dostoevski's drama, adapted and directed by David Fishelson, about three brothers who have been separated since childhood, and the mystery of who killed their father. Generally Thursday-Saturday at 8 p.m.; Sunday at 3 p.m.; through 4/17; \$21. In repertory with George Bernard Shaw's *Heartbreak House*. **A Jean Cocteau Repertory production at the Bowery Lane Theatre**, 330 Bowery, at Bond/2nd Streets (677-0606).

CUTE BOYS IN THEIR UNDERPANTS: HOW GOOD THEY ARE—A comedy, written and directed by Robert Coles, about four attractive actors who want to be noticed for more than their looks. With Stephanie Weatherston, Paul Beauvais, Joseph Coleman, O'Neill Hulbert, Perry Ogden, Eva Svensson. Friday and Saturday 10:30 p.m.; Sunday at 8 p.m.; \$15. **A Vortex Theatre Company production at the Sanford Meisner Theatre**, 164 Eleventh Avenue, between 22nd and 23rd Streets (206-1764).

DAY STANDING ON ITS HEAD—A drama by Philip Kan Gotanda about an Asian American law professor's middle-age crisis; directed by Oskar Eustis. With Zia Acayan, Stan Egi, Kiya Ann Joyce, Glenn Kubota, Kati Kuroda, Akiya Pail, Tamlyn Tomita, Keone Young. Tuesday through Sunday at 7:30 p.m.; Saturday and Sunday at 3 p.m.; through 2/13; \$27. **A Manhattan Theatre Club Stage II production at City Center**, 131 West 57th Street (581-1212).

DEATH AND THE MAIDEN—Ariel Dorfman's drama about a troubled new democracy in a Latin American country after a long dictatorship; directed by Alba Oms. With Edouard Desoto, Henry Martin Leyva, Socorro Santiago, Diana Volpe. In English. Wednesday through Friday at 8 p.m. In Spanish. Saturday at 2 p.m. and 8 p.m.; Sunday at 2 p.m. and 6:30 p.m.; through 2/27; \$15. **Puerto Rican Traveling Theatre**, 304 West 47th Street (354-1293).

FAMILY SECRETS—A one-woman comedy with Sherry Glaser, who plays everyone from a grandmother who finds love at 80 to a bratty teenager and her pregnant sister; co-written and directed by Greg Howells. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; \$35. **Woolly Theatre**, downstairs, 407 West 43rd Street (307-4100).

THE FANTASTICS—The longest-running show on or off Broadway (now in its 34th year) is a gracious musical fabric that spawned much talent in its time. Children who saw it decades ago now bring their children to enjoy it. Tuesday through Friday at 8 p.m.; Saturday at 3 p.m. and 7 p.m.; Sunday at 3 p.m. and 7:30 p.m.; \$32. Opened 11/1/90. **Manhattan Street Theater**, 181 Sullivan Street (674-3838). ♦♦

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FOREVER PLAID—A musical comedy, written and directed by Stuart Ross, tells about a semi-professional harmony-group tour cut short by a fatal car accident the night of its first gig in 1964; and now the "teen angels" are allowed a night at liberty on earth to do the show they never got to do. With Dan Brumson, John Ganser, Steve Gunderson, and Ryan Perry. A many-splendored thing! Tuesday through Friday at 8 p.m.; Saturday at 7:30 p.m. and 10:30 p.m.; Sunday at 3 p.m. and 7:30 p.m.; Wednesday at 2:30 p.m.; \$35 to \$37.50. Opened: 5/20/90. **Steve McGraw's**, 158 West 72nd Street (595-7400). ●●

FOUR DOGS AND A BONE—A satire, written and directed by John Patrick Shanley, on moviemaking and the power plays between a producer, screenwriter, seasoned director, and aspiring starlet. With Reg Rogers, Ann Magnuson, Arabella Field, Adam Arkin. Tuesday through Friday at 8 p.m.; Saturday at 7 p.m. and 9:30 p.m.; Sunday at 3 p.m. and 7 p.m.; \$29.50, \$37.50. A Manhattan Theatre Club production at the Lucille Lortel Theatre, 121 Christopher Street (239-6300). IRLS

HEARTBREAK HOUSE—George Bernard Shaw's drama, set in England on the eve of World War I, about people so saturated in pleasure that they have lost purpose; directed by Richard Corley. Generally Thursday through Saturday at 8 p.m.; Sunday at 3 p.m.; through 3/5; \$21. In repertory with Dostoevski's *The Brothers Karamazov*. A Jean Cocteau Repertory production at the **Bowery Lane Theatre**, 330 Bowery, at Bond/2nd Streets (677-4000).

HELLO AGAIN—A musical by Michael John LaChiusa about ten people in different decades of this century who are searching for their ideal lovers; directed and choreographed by Graciela Danicic. Featured in the cast are Judy Blazer, Carolee Carmello, John Dossett, Malcolm Gets, John Cameron Mitchell, Donna Murphy, Michael E. Park, Dennis Parlatto, Michele Pawk, and David A. White. Tuesday through Saturday at 8 p.m.; Saturday at 2 p.m.; Sunday at 3 p.m. and 7:30 p.m.; through 3/13; \$42.50. **Mizel E. Newhouse Theater**, 150 West 65th Street (239-6200).

HOWARD CRABTREE'S WHOOPEE-DEE-DOO!—A musical revue that provides a gay twist on the Zigfield Follies; directed by Phillip George; musical direction by Fred Barson. With Crabtree, Keith Cromwell, Tommy Femia, David Lowenstein, Peter Morris, Jay Rogers, Ron Skobel, Richard Stegman, Alan Tulin. Tuesday through Friday at 8:30 p.m.; Saturday at 7 p.m. and 10:30 p.m.; Sunday at 3:30 and 7:30 p.m.; \$30. A Glines and Postage Stamp Xtravaganza production at **Actors Playhouse**, 100 Seventh Avenue South, below Christopher Street (777-7474).

THE ILLUSION—Pierre Corneille's drama, adapted by Tony Kushner, about a lawyer who remembers the son he drew away in anger years ago; directed by David Eybomson. With Rob Campbell, John C. Venema, Lynn Hawley, Steve Mellor, Dan Moran, Cynthia Nixon, Rocco Sisto, Todd Weeks. Tuesday through Saturday at 8 p.m.; Sunday at 3 p.m.; through 2/13; \$27. **Classic Stage Company**, 136 East 14th Street (677-4210).

IN BED WITH THE BLUES: THE ADVENTURES OF FISH WATERS—A one-man show with Gay Davis, whose stories are accompanied by old-time blues music from the twenties and thirties; directed by Shauneille Perry. Thursday, Friday at 8:30 p.m.; Saturday at 3 p.m.; Sunday at 3 p.m.; through 2/13; \$15. A New Federal Theatre production at the **Henry Street Settlement**, Abrons Arts Center, 466 Grand Street (576-9020).

IRENE WORTY'S PORTRAIT OF EDITH WHARTON—Excerpts from Wharton's diaries, letters and writings, adapted by Worth. Tuesday through Sunday at 8 p.m.; Saturday and Sunday at 3 p.m.; through 2/13; \$25. A New York Shakespeare Festival production at the **Joseph Papp Public Theater**, 425 Lafayette Street (598-7150).

LOVELY PLANET—A drama by Steven Dietz about two men who fight against chaos in the world amid the order of a map store; directed by Leonard Foglia, with Denis O'Hare and Mark Shannon. Opens 2/7 (at 7 p.m.). Wednesday through Saturday at 8 p.m.; Sunday at 7 p.m.; through 2/27; \$15. A Barrow Group production at the **Perry Street Theater**, 31 Perry Street, off Waverly (522-1402).

LOVE DON'T LOVE NOBODY AND THE FREEZER—Two one-acts by Ronald Wyche, the former about relationships between men and women, directed by Melissa Maxwell; the latter about a young black man's rise of pas-

sage, directed by Wyche. With Pamela Shaddock, Jared Harvey, Ife, Ron Cephas Jones, Darryl O. Williams, David Mills. Friday, Saturday at 7:30 p.m.; Saturday at 2 p.m.; Sunday at 3 p.m.; through 2/27; \$30. **National Black Theatre**, 2033 Fifth Avenue, between 125th and 126th Street (722-3800).

99% ARTIFICE—A one-man show with Bill Dyzel, who does 99 percent of the opera work directed by Carter Inskip. Sunday at 4 p.m.; through 2/27; \$15. **Charles Ludlum Theatre**, 1 Sheridan Square (777-7474).

NUNSENSE—Dan Goggin's entertaining musical comedy, now in its ninth year, of five sensible and motivated nuns who must take a talent show to raise money for what they personally and firmly consider to be a good and noble cause. Tuesday through Saturday at 8 p.m.; Sunday and Wednesday at 8 p.m.; Sunday at 3 p.m.; \$35, \$37.50. **Douglas Fairbanks Theater**, 432 West 42nd Street (239-4321). ●●

OLD NEW YORK: FALSE DAWN—An adaptation of the Edith Wharton novel by Donald T. Sanders, who also directs. With John Anson, Elizabeth Benjamin, James DeLorenzo, John Patterson, Ed Romanoff, Nathan Smith, Holly Stewart, Andrea Weber, Karin Wolfe. Wednesday through Saturday at 8 p.m.; Saturday at 3 p.m.; Sunday at 5 p.m.; \$3. **The Old Merchants House Museum**, 29 East 41st Street, between Lafayette and the Bowery (226-6211).

PERFECT CRIME—Warren Mazur's long-running thriller about a wealthy psychiatrist accused of murdering her husband, and the small-town detective who tries to prove she committed the "perfect crime." With Catherine Russell, Manzi, J. A. Nelson, Mark Johannes, and Dean Gardner, directed by Jeffrey Hyatt. Monday, Thursday, Friday, and Saturday at 8 p.m.; Sunday at 3 p.m. and 7 p.m.; Wednesday and Saturday at 2 p.m.; \$30. Opened: 4/5/87. **47th Street Theater**, 304 West 47th Street (695-3401). ●●

POUNDING NAILS IN THE FLOOR WITH MY FOREHEAD—A one-man show by Eric Bogosian, in which he uses black humor, high-energy characterization, and some X-rated imagery to share his philosophy; directed by Jo Bonney. Tuesday through Friday at 8 p.m.; Saturday at 7 p.m. and 10 p.m.; Sunday at 3 p.m.; through 4/17; \$35, \$37.50. **Minetta Lane Theatre**, 18 Minetta Lane, north of Bleecker Street (307-4100).

QUEEN CHRISTINA—August Strindberg's drama about Sweden's scandalous seventeenth-century royal, directed by A. M. Raychel. Saturday at 2 p.m.; Sunday at 5 p.m.; through 2/26; \$15. Also, *Play Time Series 12*, featuring *Nafizadeh*, a one-act by Maurice Barrymore, set in 1863 Warsaw, directed by Darryl Croxton. 2/27, 2/8 at 8:30 p.m.; \$10. **Theatre Studio**, 750 Eighth Avenue, at 46th Street, second floor (719-0500).

REPENTARIO ESPAÑOL—February performances: J. Sanchez-Roa's *The Chancel That Was Emptied*; Roberto Costa's *The Italian Grandmother*; Gabriel Garcia Marquez's *Immanent Evidences*, directed by Jorge Ali Triana; Diana Ruzendich's *The Sexy Star of the Soap Opera*, directed by René Buch; and Alonso Pizarro's *I Won the Lottery*; \$20. These Spanish-language performances are varied during the month; simultaneous English translation at some shows. **Gramercy Arts Theatre**, 138 East 27th Street (889-2850).

RICKY JAY & HIS 52 ASSISTANTS—A one-man show by Ricky Jay, who mixes sleight of hand with poetry and a pack of playing cards; directed by David Mamet. Tuesday through Friday at 8 p.m.; Saturday at 7 p.m. and 10 p.m.; Sunday at 3 p.m.; \$40. **Second Stage Theatre**, 2162 Broadway, at 76th Street (239-6200).

SAND—Featuring three dramas, written and directed by Edward Albee, about aging, dying, and surviving: *Box, TV, Sandbags*, and *Finding the Sun*. With Jacqueline Brookins, Aisha Benoit, Peggy Cosgrave, Jane Hoffman, Earl Nash, Edward Seamon, John Carter, Brendan Corbalis, Monique Fowler, Cheryl Gayunas, Bethel Leslie, Neil Maffin, Mary Beth Bell, James Van Der Beek. Thursday through Saturday, Monday at 8 p.m.; Sunday at 3 p.m.; through 3/6; \$15. A Signature Theatre Company production at the **Kampo Cultural Center**, 31 Bond Street (279-4200).

THE SEAGULL—A new adaptation of Anton Chekhov's comedy, set in 1940's Hollywood; directed by A. M. Raychel. Wednesday, Thursday, and Saturday at 8 p.m.; Sunday at 2 p.m.; through 6/26; \$15. Also, *Playtime Series 13*, featuring *Ezzak Goudesgher* in *In the Mist*, Robert Vivian's *Our Own Magistrate*, and Cam-

den MacDonald's *Everyday Life in the Empire of Japan*. Saturday at 5 p.m.; Sunday 8 p.m.; through 2/26; \$10. **Theatre-Studio**, 750 Eighth Avenue, at 46th Street, second floor (719-0500).

SMILING THROUGH—A musical by Ivan Mencillo about a spirited music-hall performer in the 1940s; directed by Patricia Birch. With Vicki Stuart. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2:30 p.m.; Sunday at 3 p.m.; \$35. **Theater Four**, 424 West 55th Street (757-3900).

THOSE THE RIVER KEEPS—A drama, written and directed by David Rabe, about a man's struggle with his violent past and a new life with his young wife. Featured in the cast are Paul Giamatti, Annabella Sciorra, Jude Ciccolini, and James Lyons. Tuesday through Saturday at 8 p.m.; Sunday at 3 p.m. and 8 p.m.; Sunday at 3 and 7:30 p.m.; \$35 to \$9.50. **Promenade Theatre**, 2162 Broadway, at 76th Street (239-6200).

THREE BIRDS ALIGHTING ON A FIELD—Timberlake Wertenbaker's satirical comedy about a woman who enters the world of modern art to help her husband's social position, and finds that art can indeed transcend crass commercialism; directed by Max Stafford-Clark. Featured in the cast are Caitlin Clarke, Danie Gerroll, Zach Gerroll, Susan Pilar, Debbie O'Connell, Jay O. Sanders, Jill Tasker, Harriet Walker, and Robert Wertenbaker. Opens 2/8. Tuesday through Saturday at 8 p.m.; Sunday at 7 p.m.; Saturday and Sunday at 2:30 p.m.; through 3/27; \$40. **A Manhattan Theatre Club Stage 1 production at City Center**, 131 West 55th Street, between Sixth and Seventh Avenues (581-1122). **IRLS**

YOU CAN NEVER TELL—George Bernard Shaw's comedy about the battle between the sexes; directed by Brenda Lynn Bynum. With Jacqueline Kealy, David Kroll, Vivien Landau, Adam Michener, Marc F. Noe, Arland Russell, Clayton Surratt, Allison White, Lee Winston. Thursday through Saturday at 7:30 p.m.; Sunday at 5 p.m.; through 2/26; \$15. **Art O'Shea Theatre Company production at the Playground Theatre**, 230 East 9th Street, between Second and Third Avenues (673-3706).

ZORA: THE NAKED HOUSEWIFE—A one-woman show by Zora Rasmussen, who discusses everything from *The Girl* to the current glut of menopause books; co-written and directed by Mary Fullam. Friday at 10 p.m.; through 2/25; \$15. **Charles Ludlum Theatre**, 1 Sheridan Square (769-2835).

OFF OFF BROADWAY

AMERICAN BUFFALO—David Mamet's drama, directed by Jay Tazmi. 2/8 through 2/11 at 7 p.m.; 2/12 at 3 p.m. and 7 p.m.; 2/13 at 7 p.m. and 9 p.m.; \$13. **Madison Avenue Theatre**, 162 Madison Avenue, between 32nd and 33rd Streets (474-1363).

THE BIRTHDAY PARTY—Harold Pinter's drama, which touches on World War II's fascism and the Western world's Communist paranoia; directed by David Tedlie. Opens 2/9. Wednesday through Saturday at 8 p.m.; through 3/19; \$10. **An Independent Theatre Company production at the House of Candles Theatre**, 99 Stanton Street, between Orchard and Ludlow Streets (353-3088).

CAN'T STOP DANCIN'—A musical revue about issues confronted by today's youth; conceived and directed by Charles Strouse. 2/10 through 2/12 at 8 p.m.; 2/13 at 2 p.m.; \$10. **Marymount Manhattan College**, 221 East 71st Street, between Second and Third Avenues (517-0475).

COLD SWEAT AND ON THE VERGE—Two dramas in repertory. Neal Bell's *Cold Sweat* is about a doctor's coming to terms with death; directed by Allegria Schorr. Eric Overmyer's *On the Verge* deals with a journey by Victorian travelers; directed by Jacqueline Lowry. Tuesday through Saturday at 8 p.m.; Saturday at 2 p.m.; Sunday at 3 p.m.; gala benefit 2/13, \$35; through 2/20; \$12. **American Globe Theatre**, 145 West 46th Street, third floor (869-9809).

THE DOUBLE INCONSTANCY—Pierre Marivaux's farce about love, sex, and deception within a dying aristocrat; directed by James Peck. Friday through Sunday at 8 p.m.; also 2/13 at 2 p.m.; through 2/13; \$12. **The Rogue Theatre Company production at the Workhouse Theatre**, 41 White Street (875-7888).

DRESSING ROOM DIVAS—A comedy by Sam Eimino and Dane Hall about Hollywood stars trapped in a room

with two gay florists and a macho gunman; directed by Steven Helgtho. Friday at 10 p.m.; Saturday at 10 p.m.; Sunday at 8 p.m.; \$12 plus two-drink minimum. **Duplex**, 61 Christopher Street (969-0107).

FEMALE BONDING—A comedy by Susan Kaessinger about women who attend a unique bridal shower; directed by Bruce Bradley. 2/11 through 2/13, 2/15, 2/17 through 2/19 at 8 p.m.; 2/12, 2/14 at 3 p.m.; \$10. **An Open Door production at the Common Basis Theatre**, 750 Eighth Avenue, at 46th Street, room 500 (875-7980).

FREEDOM IS MY MIDDLE NAME—Lee Hunkins's drama, with rap and traditional songs, about the first African-American nurse and a conductor of the Underground Railroad; directed by Ernest Johns. Saturday at 8 p.m.; Sunday at 2 p.m.; also 2/9, 2/16, and 3/2 at 10:30 a.m.; 2/21, 2/27 at 6 p.m.; 2/23 at 1 p.m.; through 3/2; \$12. **Open Eye Theatre**, 270 West 89th Street (769-4143).

GLORIA—A comedy by Lisa Reardon about the vampires that lurk within women who don't show their anger; directed by Julie Hamberg. Thursday through Saturday at 8 p.m.; Tuesday, Wednesday at 7 p.m.; Sunday at 3 p.m.; through 2/12. **A New Georges production at the Samuel Beckett Theatre**, 410 West 42nd Street (594-2826).

GOOD EVENING—A one-act by Dudley Moore and Peter Cook, featuring such characters as drag queens, psychotic cab drivers, and 70-year-old men; directed by James Waterston. With Frank Whaley and Robert Sean Leonard. 2/9, 2/10 at 10:30 p.m.; 2/11, 2/12 at 8 p.m.; 2/16, 2/17 at 8 p.m. and 10:30 p.m.; \$10. **West Bank Cafe**, 407 West 42nd Street (695-6099).

NEERE—Featuring Lizzie Borden, a rock-and-roll tragedy, conceived and directed by Tim Mancer; music by Steven Cheslik DeMeyer. Wednesday through Saturday at 9 p.m.; Sunday at 7 p.m.; through 2/13; \$10.50, \$12.50. Also, Elevator Repair Service's *Landscape in Instruction (Revenge of the Love Family)*, based on the late comedian Andy Kaufman; directed by John Collins. Wednesday through Saturday at 8 p.m.; Sunday at 6 p.m.; through 2/13; \$10.50, \$12.50. Both **Tri Mythic Productions**, 145 Avenue of the Americas, south of Spring Street (647-0202).

IN THE BOOM ROOM ROOM—David Rabe's satirical comedy of family values; directed by Greg Zittell. Tuesday through Saturday at 7:30 p.m.; through 2/26; \$12. **Mott Street Theatre**, 262 Mott Street, third floor (941-8915).

IT IS HIS NAME—Two one-acts, *Two Romantic Ladies* and *The Man Who Forgot*, by Manuel Perez Garcia, about pain and humor, based on Theater of the Ridiculous style; directed by Maria Irene Fornes. Opens 2/10. Thursday–Sunday at 7 p.m.; through 2/27; \$10. **Theater for the New City**, Cino Theatre, 155 First Avenue, between 9th and 10th Streets (254-1109).

JUDGE AND JURY—A comedy by Mark Dunn about love and war in a Texas small-claims court; directed by Robert K. Frick. Saturday, Sunday at 7 p.m.; through 5/8; \$10. **13th Street Theatre**, 50 West 13th Street (675-6677).

LILAC AND FLAG—An adaptation of the John Berger novel, about two young street hustlers and peasants who try to find work in a city; adapted and directed by Paul Zimet. Opens 2/10. Thursday through Sunday at 8 p.m.; Sunday at 3 p.m.; through 2/27; \$12. **The Talking Band and Perseverance Theatre production at Theater for the New City**, 155 First Avenue, at 10th Street (254-1109).

LINCOLN—A campy verse play by Mark F. Rizzo and Brian Butterick about the sixteenth president and his First Lady; directed by Hapi Phace. Opens 2/10. Thursday through Saturday at 10 p.m.; through 2/20; \$12. **A Teeny Tiny Theatre production in conjunction with the Club at La MaMa E.T.C.**, 74A East 4th Street (475-7710).

LIME—Israel Horowitz's play about five people who come to first love; directed by James Production. Saturday, Sunday at 9:30 p.m.; \$10. **13th Street Theatre**, 50 West 13th Street (675-6677). ●●

MANUSMUKA—A musical based on the May–December romance of French sculptor Henri Gaudier and his Polish love Sophie Brzeska; book by Don Price and Allan Riser; lyrics by Riser; music by Amy Engelstein. Thursday through Saturday at 8 p.m.; Sunday at 3 p.m.; through 2/27; \$12. **Waverly Place Theatre**, 224 Waverly Place (866-3688).

MAN AND SUPERMAN—George Bernard Shaw's comedy about politicians and the love case of man by woman; directed by Eleanor Taptscott. Thursday through Saturday at 8 p.m.; Sunday at 3 p.m.; through 3/6; \$12. **Westside Repertory Theatre**, 252 West 81st Street (874-7292).

MUMBO JUMBO—A comedy by George Camarda about a gay couple living in Brooklyn; directed by Thomas Morrissey. Thursday, Friday, Saturday at 8 p.m.; Sunday at 7 p.m.; through 2/13; \$12. **Courtyard Playhouse**, 39 Grove Street, off Seventh Avenue (903-4884).

MY HEAD WAS A SLEDGEHAMMER—An absurd drama, written and directed by Richard Foreman, about a professor with Hell's Angels members who is tormented by his students. Tuesday, Thursday through Sunday at 8 p.m.; through 2/27; \$10, \$12. **Ontological at St. Marks Theater**, St. Marks Church in the Bowery, Second Avenue and 10th Street (533-4650).

PHONE SEX—A comedy by David Greer about intimacy in the nineties; directed by Gretel Rencifield. Friday and Saturday at 10 p.m.; \$10, plus two-drink minimum. **The Underdog**, 368 Bleecker Street, at Charles Street (242-0636).

SAINT IOAN—George Bernard Shaw's tragedy, directed by Christopher Booke. Opens 2/10. Tuesday through Saturday at 7:30 p.m.; Sunday at 2 p.m.; through 2/20; \$12. **An Underground Film & Theatre Works production at the Harold Clurman Theatre**, 412 West 42nd Street (624-4704).

SHEPHERD—A one-man musical, composed and performed by George Fischhoff, about the adventures of King David. Thursday at 8 p.m.; Saturday at 3 p.m. and 8 p.m.; Sunday at 3 p.m. and 7 p.m.; through 5/94; \$12. **John Houseman Studio**, 20, 450 West 42nd Street (718-271-7266).

THE STAND-IN—A play by Keith Curran; directed by Ray Cochran. 2/7 at 8 p.m.; \$12. **A Naked Angels production at The Space**, 114 West 17th Street (727-0012).

THREE ONE-ACTS—Featuring John Cady's *Falling Out*, Tennessee Williams' *Tell Me About It*, and *Let Me Love You*, by Charles Ludlum's *Melody*. Friday, Saturday at 10 p.m.; through 2/12; \$5. **The House of Borax**, 165 Ludlow Street, once and a half blocks south of Houston Street (381-6152).

TONY 'N' TINA'S WEDDING—A wedding at St. John's Church, 81 Christopher Street; then a reception at 147 Waverly Place, with Italian buffet, champagne, and wedding cake. Tuesday through Sunday at 7 p.m.; Saturday and Sunday at 2 p.m. Phone for prices (279-4304). ●●

WINGS THEATRE—Featuring *Funeral of the Green Clown*, a drama by Inge Oppenheim with music by Jim Hale, set in 1931 Germany; directed by Andrew Marvel. Tuesday through Friday at 8 p.m.; through 3/18; \$15. *Night in the Minstrel*, an adaptation of the drama by Dietrich Boecher, translated by John Wall, is about men who have an obsession with leather. Saturday at 7 p.m. and 10 p.m.; Sunday at 3:30 p.m. and 7 p.m.; through 2/28; \$15. *How Easy Ever After*, a gay comedy by Michael McCoy, in which two queens and a princess weigh the pros and cons of a storied romance; directed by John Roger Clark. Friday at 11:30 p.m.; through 2/18; \$10, 154 Christopher Street (627-2961).

WOMAN IN MIND—Alan Ayckbourn's comedy about a woman whose fantasies take on a life of their own; directed by Ray Collins. Thursday through Saturday, Monday at 8 p.m.; Sunday at 3 p.m.; through 2/12; \$12. **Pulse Ensemble Theatre**, 432 West 42nd Street, between Ninth and Tenth Avenues (695-1596).

X TRAIN—A fantasy drama, written and directed by Harold Dean James, about a black man's trip from Coney Island to Queens on the M train. Thursday through Saturday at 8 p.m.; Sunday at 3 p.m.; through 2/13; \$12. **La MaMa E.T.C.**, First Floor Theatre, 74A East 4th Street (475-7710).

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SOLOS

Madison Avenue and Vicinity

RICHMOND BURTON—New abstract paintings; 2/9-3/19. Marks, 1018 Madison Ave. (861-9455).

RICHARD DIEBENKORN—A group of the artist's "Ocean Park" paintings on paper executed between 1971 and 1992 and never before exhibited; 2/10-3/8. Knoedler, 19 E. 70th St. (794-0550).

ROMANY EYELICH—Minimal abstract paintings that incorporate delicate line drawings; through 2/26. Kourou, 23 E. 73rd St. (288-5888).

JOHN GIBSON—Small-scale paintings on wood panels that depict complex arrangements of spheres; through 3/12. Perspective, 19 E. 71st St. (249-5557).

ARSILE GORKY—Abstract paintings with figurative elements executed between 1943-1947; through 3/5. Gagosian, 980 Madison Ave. (744-2313).

JIM HODGES—An installation of drawings on paper napkins pinned to the gallery's walls; through 2/26. CIRG, 16 E. 71st St. (717-4385).

BETTINA MUNN—A site-specific installation titled "Cover Up" that explores the concept of "expectations"; 2/9-26. Goethe House, 1014 Fifth Ave. (439-8700).

TOMAS SCHMITZ—New drawings that combine words and images by this German artist, a founding member of the Fluxus movement; through 2/26. Werner, 21 E. 67th St. (888-1623).

DIMITRI SEMAKOV—Expressionistic paintings inspired by the Gothic doors and portals of European cathedrals; through 2/13. Damji, 48 E. 64th St. (935-4450).

ANDY YODER—An installation titled "Silver: The Table is Set" that uses domestic objects as the common denominators of our personal environment; 2/15-3/15. Sculpture Center, 167 E. 69th St. (879-3500).

57th Street Area

PIERRE ALECHINSKY—A survey of prints made between 1976 and 1993; through 3/5. Emmerich, Sixth Floor, 41 E. 57th St. (752-0124).

IRÈNE OUSZKO—Paintings that depict the neighborhoods of Richmond Hill, in Queens, and of landscapes in Yosemite National Park; through 2/26. Tatistcheff, 50 W. 57th St. (664-0907).

GRETTA CAMPBELL—Landscape paintings of Maine, in the artist's first New York exhibition since her death in 1987; through 3/5. De Nagy, 41 W. 57th St. (421-3788).

TONY CRAGG—Recent sculpture; through 2/19. Goodman, 24 W. 57th St. (977-7160).

ELAINE DE KRONIG—Paintings, drawings, and watercolors inspired by the Bacchus statue in the Luxembourg Gardens, seen by the artist in the summer of 1976, and executed between 1976 and 1983; through 2/26. Fischbach, 24 W. 57th St. (759-2345).

PHILIP EVERGOOD—A survey of paintings borrowed from public and private collections; through 3/12. Dinterfas, 50 W. 57th St. (581-2268).

PATERSON EWEN—Small-scale paintings on aluminum and wood from the artist's "Galaxy" series; through 2/18. Baldacci, 41 E. 57th St. (826-4210).

ALAN FELTUS—Paintings of figures in interiors into

which the artist integrates symbols in the form of letters or postcards; through 3/5. Forum, 745 Fifth Ave. (355-4545).

SAM FRANCIS—New color aquatints; through 2/26. Long Fine Art, 24 W. 57th St. (397-2001).

ADOLPH GOTTLIEB—A survey of prints executed between 1938 and 1974; through 2/26. Associated American Artists, 20 W. 57th St. (399-5510).

MORRIS GRAVES/MARK TOBEY—Paintings by these two Northwest Visionary artists, dating from the early 1940s through the 1970s; through 2/28. Schmidt-Bingham, 41 E. 57th St. (888-1122).

CYNTHIA KNOTT/MARY FRANK—Oil and encaustic paintings of the ocean, harbors, and bays of eastern Long Island/Four recent cast bronze sculptures of the female figure and related drawings. Through 2/26. Midtown Payson, 745 Fifth Ave. (758-1900).

JOE LASKER—Recent paintings of cityscapes; 2/12-3/12. Kraushaar, 724 Fifth Ave. (307-5730).

JENNY LEE/WOLF KAHN—Found steel objects that the artist welds and alters into sculptures that resemble spears, shields, and armor/Recent pasted drawings of landscapes in New England, the Southwest, and Yosemite National Park. Through 2/16. Borgenicht, 724 Fifth Ave. (247-2111).

FERNAND LEGER—Ceramics, mosaics, wall-size tapestries, and sculpture; through 4/2. Del Re, 41 E. 57th St. (688-1843).

JAC LEIBNER—Recent assemblages of objects gathered by the artist on airplanes while traveling throughout the world over the past 15 years; through 2/19. Le-long, 20 W. 57th St. (315-0470).

LINDA NATALOW—New sculpture installations, including a work that consists of rows of elongated forms hanging from a web of tangled wire, and a group of pillows made with waxed wire and sewn together to resemble two large torso-like forms; through 2/26. Yoshi, 20 W. 57th St. (265-9976).

GEORGE MCNEIL—Recent large-scale paintings that depict playful or comical imagery and incorporate collage, by this 86-year-old artist who was a founding member of the American Abstract Artists; through 3/5. A.C.A., 41 E. 57th St. (644-8300).

PATON MILLER—Paintings on the theme of man's struggle with the sea; through 2/12. Haime, 41 E. 57th St. (888-3550).

ALICE NEEL—Paintings and drawings of the artist's family and friends, made between 1938 and 1961 when she was living in Spanish Harlem, including works on loan from museums; 2/15-3/19. Miller, 41 E. 57th St. (980-5454).

FRED OTNES—Recent collages; through 2/26. Reece, 24 W. 57th St. (333-5830).

DOROTHEA ROCKBURN—Four new large-scale wall murals executed in the "fresco secco" technique; through 2/26. Emmerich, 41 E. 57th St. (752-0124).

MYRON STOUT—Abstract paintings from 1950; through 3/12. Washburn, 20 W. 57th St. (397-6780).

SANDY WINTERS—New paintings that combine geometry with imagery derived from nature; through 2/26. Frumkin/Adams, 50 W. 57th St. (757-6655).

ROBERT ZAKAHITCH—Recent paintings with floral imagery; through 3/12. McCoy, 41 E. 57th St. (319-1996). See "Solos," "Solo and TriBeCa."

Solo and TriBeCa

JEREMY ADAMS/RAY RAPP—Paintings based on images from television/Sculptures constructed from found television sets; through 3/5. TZ:ART, 28 Wooster St. (966-9059).

SEYED ALAVI—A piece that uses honey, earth, and wine

to refer to the concept of homeland; through 2/26. Franklin Furnace, 112 Franklin St. (925-4671).

DON BACHARDY/MARY KRAMER—Recent portraits of Robert Altman, Jack Lemmon, Lyle Lovett, and others from the artist's "Short Cuts" portfolio, plus portraits of artists/New abstract paintings. Through 2/12. Cowles, 420 W. Broadway (925-3500).

RUDOLF BARAKH/MAY STEVENS—A survey of works by both, including paintings from the 1970s to the present and related collages and drawings. Through 2/26. Exit Art/The First World, 548 Broadway (966-7745).

ED BAYNARD—Recent paintings and works on paper that depict obsessively detailed drawings of nature on gestural backgrounds; through 3/5. Anderson, 476 Broome St. (431-8547).

ROBERT BECKMANN—Paintings based on imagery culled from motion picture footage of the nuclear destruction of a house during an above ground test in 1953; through 2/26. Here Art, 145 Ave. of the Americas (647-4032).

LYNDA BENGLIS—New wax and encaustic paintings on masonite or cast-plaster grounds that are derived from the intensely-colored glazes used by the artist in the making of ceramics, the wax-like surfaces of flowers, and the sulphur deposits and gaseous volcanic eruptions of the Waioapu and Kaitangaroa Forest seen by the artist while traveling in New Zealand; through 2/26. Cooper, 155 Wooster St. (674-0766).

CAROLE CAROMPAS—Large-scale paintings that incorporate a variety of images illustrating sexual conventions and stereotypes scavenged from 20th-century cartoons, medical textbooks, and other sources; through 2/13. P.P.O.W., 532 Broadway (941-8642).

TOMAS CUSIELLAS—Paintings; 2/10-3/5. Grand Salon, 83 Grand St. (941-1609).

FERNANDO COLON—Recent abstract paintings that depict calligraphic strokes unfurled against layered fields of color; through 2/26. M-13, 71 Greene St. (925-3007).

PAT COLVILLE/AL SOUZA—Paintings characterized by spatial configurations, imaginary markings, and squiggles/Mixed-media works. Through 2/26. Condeso/Lawler, 524 Broadway (219-1283).

PIERRE COURTOIS/CHRISTIAN ROLET—Recent sculpture/Works in pigment on paper. Through 3/19. Artwall + B, 8 Greene St. (941-5977). Thur.-Sat. 12-6.

JOHN CURRIN—New paintings, including psychological portraits of couples and images of solitary women in beds; through 2/26. Rosen, 130 Prince St. (941-0203).

DON EDDY—Recent triptych paintings and multi-section drawings of tropical landscapes with figurative elements; through 3/2. Hoffman, 429 W. Broadway (966-4676).

RICHARD ESTES/ROBERT COTTINGHAM—A survey of photorealistic paintings executed between 1967 and 1989/Paintings of storefront signs from the 1980s and more recent paintings of imagery related to railroad box cars. Through 2/26. Messel, 141 Prince St. (677-1340).

JACKIE FERRARA—New table and shelf sculptures; through 3/19. Klein, 594 Broadway (431-1980).

JUDY FISKIN/KETHI COVENTRY—Photographs that depict highly concentrated views of ordinary objects and artifacts/Paintings and sculpture that pose questions about history, myth, and heroism, executed in Suprematist and Minimalist styles. Through 2/19. Marcus, 578 Broadway (226-3201).

ANDREW FORGE—Gouache paintings on rag paper; through 2/19. Morrison, 59 Thompson St. (247-9059).

KATSURA FUNAKOSHI—Recent figurative etchings;

through 2/15. Crown Point Press, 568 Broadway (226-5476).

RUPERT GRACIA—A retrospective of paintings, prints, and drawings by this artist whose work encompasses a variety of issues, from the appropriation of art history, to popular culture, to contemporary social and political events; through 2/19. Alternative Museum, 594 Broadway (226-4464).

AVA GERBER/LAURA FORD—Sculptures composed of found objects—broosticks, yarn, clothes hangers, bedsheet, and handmade dirt balls—hanging chandelier-like from the ceiling, or arranged into tent and altar shapes/Two shaped-canvas sculptures, each one topped with an aluminum or fiberglass girl holding a gun. Through 2/19. Feire, 130 Prince St. (941-8611).

MIKE GLIEN—Ten paintings from the artist's "Garden Course" series that combine nature studies with images of violence; through 3/5. Baer, 476 Broome St. (431-4774).

DANIEL GOLDSTEIN—Leather-and-wood constructions in a series titled "Reliquaries"; through 2/19. Foster Goldstrom, 560 Broadway (941-9175).

PAULA HAYES/LAUREN SZOLD—A collaborative installation of drawings; through 2/26. Lipton Owens, 53 Mercer St. (925-3962).

SU-LI HUNG—Recent abstract paintings and drawings that express the artist's personal mythological vision; through 3/1. Kelly, 591 Broadway (226-1660).

MIHOKU KAWABATA—Recent abstract paintings by this 83-year-old Japanese artist who moved to New York in 1958 and had his first show in 1960 at the Betty Parsons Gallery; through 2/26. Tilton, 49 Greene St. (941-1775).

IN-HYUNG KIM—Symbolic paintings of isolated figures and animals by a young Korean artist who has been living in France since 1979; through 3/3. Art Projects International, 470 Broome St. (343-2599).

MARTIN KIPPENBERGER—A survey of paintings from 1982 through 1993, including works from the artist's thematic series "No Problem" and "Pier"; through 2/19. Metro Pictures, 150 Greene St. (925-8333).

ELLEN KOZAK—Abstract paintings based on landscape; through 3/8. Roy, 46 Greene St. (941-0626).

ROBERT KUSZK—Recent abstract paintings and works on paper; through 3/5. Rosenberg, 115 Wooster St. (431-4838).

TOMY MARTIN—Recent paintings; 2/15-3/5. The Painting Center, 52 Greene St. (343-1065).

KIRSI MIKKOLA—New sculpture and works on paper; through 3/12. Bravin Post Lee, 80 Mercer St. (966-2676).

LOUIS MUELLER—Recent sculpture; through 2/27. Heider, 594 Broadway (966-9777).

STEPHEN MUELLER—New abstract paintings; through 3/3. Nosen, 100 Prince St. (431-9253).

BROCE NAUMAN—A video installation titled "Falls, Praterfalls and Sleighs of Hand," accompanied by a catalogue celebrating the artist's 25th anniversary with this gallery; through 2/19. Caselli, 420 W. Broadway (431-5160).

DANIEL OATES—A sculpture of two New York City policemen wearing hand-made uniforms, guns, and belts; through 3/12. 303, 89 Greene St. (966-5605).

RIKURO OKAMOTO—New paintings; through 3/9. Perlow, 560 Broadway (941-1220).

GARY PASSANISSE—Wall-mounted works that combine elements of painting and sculpture and incorporate such materials as wax, cast aluminum, and bronze; 2/10-3/5. LeslieFam, 130 Prince St. (925-2806).

JEFF PERDUE—New paintings; 2/10-3/12. Cavin Morris, 560 Broadway (226-3768).

ANN PRESTON—Drawings and sculpture that depict infants as peculiar biomorphic beings, as well as works that suggest pacifiers, nipples, and condoms; through 2/26. Tolt, 146 Greene St. (431-1788).

JEFF PULLEN—Paintings of urban scenes that incorporate familiar found objects; through 2/28. Claramunt, 375 W. Broadway (431-3456).

GERRIT RITVELD—The architect's "Cornerstone Pew," designed in 1960 for the Dutch Reformed Church (known as The Hockstein Church) in Uithoorn, Holland; through 2/26. Blum, 99 Wooster St. (343-0441).

ELLEN ROTHENBERG—A two-part sculpture installation titled "The Anne Frank Project" that evokes the Anne

Frank story; through 2/19. Kent, 67 Prince St. (966-4500), Wed.-Sat. 10-6.

HANCY RUBINS—Abstract paintings with collage; 2/12-3/12. Blondies, 72 Thompson St. (431-8601).

DAVID SALLÉ—Early paintings and recent paintings on the theme of the ballet, through 2/26, at Boone, 417 W. Broadway (431-1818), and new paintings and cast metal and glass sculpture, through 2/19, at Gasogian, 136 Wooster St. (226-2639).

DAVID SCHWEIER—Paintings, gouaches, and etchings by this artist (1905-1988) who was best known for his collaborations with the Brecht Theater in Munich; through 3/31. Willow, 470 Broome St. (941-5743).

LAUREN SZOLD/PAULA HAYES—New works; through 3/1. Lipton + Owens, 53 Mercer St. (925-3962).

OSAMI TANAKA—Recent minimal sculptures constructed from steel, paraffin, and wood; through 2/28. Haller, 560 Broadway (219-2500).

MARY TRAYNOR—Sculpture and installations that use such materials as industrial hardware, rubber, and heavy metals; through 2/19. InterArt Center, 167 Spring St. (431-7500).

JAMES TURRELL—A "Wedge-work" installation that alters the gallery's architecture with a "structure" of light; through 3/5. Gladstone, 99 Greene St. (431-3334).

SCOTT VRADELIS—Recent painting; through 3/12. Brier, 525 Broadway (343-0433).

MARY JOAN WALD—Recent still-life paintings and pastels; through 2/26. Einstein, 591 Broadway (226-1414).

BILL WARD—Drawings from the 1950s and 1960s; through 3/2. Cutler, 379 W. Broadway (219-1577).

WILLIAM T. WILEY—Recent paintings, sculptures, and watercolors with imagery drawn from Bosch, Manet, and other artists; through 2/19. Potetch, 560 Broadway (966-5454).

HANNAH WILKE—Large-scale photographs documenting the artist's physical and mental state leading up to her death from lymphoma last January, plus watercolors, sculptural objects, and drawings; through 2/19. Feldman, 31 Mercer St. (226-3232).

CINDY WORKMAN—Large mixed-media works; 2/12-3/5. Muranishi Lederman, 426 Broome St. (966-8789).

PURVIS YOUNG/D.E. HARDY—Expressionistic paintings on found metal and wood/Watercolor studies for tattoos; through 2/19. Thorp, 103 Prince St. (431-6880).

ROBERT ZAKNITCH—A group of four paintings titled "Big Bungalow Suite" that have been in progress for over 4 years, each one an enormous curtain of floral imagery measuring eleven by thirty feet; through 3/31. McCoy, 129-31 Greene St. (319-1996). See "Solos," 57th Street Area.

Other

MICHAEL BRANWELL/LISA TITUS—A video installation on the subject of racial violence/Photographs and text dealing with gender-based oppression; through 2/27. Painting Space 122, 150 First Ave. (228-4150).

TAEG NISHIMOTO—A site-specific installation of bent wood arches braced with wire by a Japanese architect; through 2/19. Rotunda, 1 Pierpoint Place at 33 Clinton St., Brooklyn (718-875-0407), Tue.-Fri. 12-5, Sat. 11-4.

PETER NOYER—Photographs, drawings, and models of his architectural projects in an exhibition titled "Upstairs Down: The Fix, the Tower, the Terrace-Pleasant"; through 2/26. Storefront for Art and Architecture, 97 Kenmare St. (431-5795).

ARMANDO RASCA—An installation titled "Xicano Aesthetic" that questions the role of the U.S. Public Education System in relation to the construction of cultural, historical, economic, and political institutions; through 2/28. Intar, 420 W. 42nd St. (695-6134).

JOHN ROSSMAN/COB COOKE—Paintings executed in gesso and Writing Fluid/A computer-generated video installation. Through 2/26. Information, 411 E. 9th St. (505-8486).

MARK ROTKIN—The artist's early paintings from the 1930s and 1940s on loan from the National Gallery of Art, Washington; through 3/19. Columbia University, Wallach Art Gallery, Broadway and 116th St. (654-7288), Wed.-Sat. 1-5.

GROUP SHOWS

Madison Avenue and Vicinity

AWANTI—22 E. 72nd St. (628-3377). Works by Alechinsky, Appel, Comolli, Reinhold, through 2/27.

AMERICAS SOCIETY—480 Park Ave. (249-8950). "Mapuche: Seeds of the Chilean Soul—Art and Culture of a Native Chilean People"; through 4/30.

CO5—76 E. 79th St. (772-5595). Sculpture by DeStaelier, Edwards, Fonseca, Moore, Suarez; through 3/26.

GREAT HINDEN PICTURES—48 E. 82nd St. (242-2581). Watercolor prints, and drawings by artists of the French Barbizon School, including Corot, Daubigny, Jacque, Millet, others; through 3/27.

HIRSCHL & ADLER—21 E. 70th St. (635-8810). "Intimate Observation: American Still-Life Painting," with works by Brown, Hall, Harrett, Hartley, Heide, R. Peale, Prendergast, O'Keeffe, Sheeler, others; through 2/26.

ANDERWUDE TANENBAUM—24 E. 81st St. (879-8200). Figurative paintings and sculpture from the 1950s and 1960s by Agostini, Graham, Katz, Ossorio, Rivers, Samaras, others; through 2/27.

57th Street Area

BARON/BOISANTE—50 W. 57th St. (581-9191). Works on paper by Baechler, Dinter, MacDonald, Sugiura, Vital; through 2/19.

BLUM HELMAN—20 W. 57th St. (245-2888). Sculpture by Bourgeois, Chamberlain, Horn, Hunt, Judd, Kelly, Oldenburg, Oppenheim, Serra; through 2/19.

EQUITABLE—787 Seventh Ave. (554-4818). Mon.-Fri. 11-6, Sat. 12-5. "The Greatest Delight: Painting of India from the Williams College Museum of Art"; through 4/2.

FITCH-FEYRELL—5 E. 57th St. (688-8522). 19th- and 20th-century prints and drawings, by David, Desmazziers, Legrand, Pasin, Redon, Robbe, Yake, others; through 2/26.

FRENCH—24 W. 57th St. (247-2457). Paintings with floral imagery by Bogaev, Conklin, Dunlap, Fraser, Hawley, Kosciński, McCarty, Nic, Tanis, Sprung, Vukusanovich; through 2/26.

IBM—590 Madison Ave. (745-3500). "Sardinia: Sacred Art of the Fifteenth and Sixteenth Centuries"; through 2/26.

JOSEPH—745 Fifth Ave. (751-5500). "Masterworks II," with art furniture, decorative objects, and sculpture by Bennett, Bonner, Carpenter, Castle, Dunnigan, Holzapfel, Hucker, Hurvitz, Loser, Maruyama, Mattia, Newman, Paley, Pesce, Schriber, Somerson, Wahl, Zucca; through 2/26.

LITTLEJOHN/STERNAU—41 E. 57th St. (980-2323). Abstract paintings by Allain, Kretschmer, Le, Obering, Simons; sculpture by Ellis; paintings by Ryan; through 2/26.

MARLBOROUGH—40 W. 57th St. (541-4900). "Metamorphosis: Surrealism to Organic Abstraction 1925-1993," with prints by Bourgeois, Clemente, Duncamp, Minn, Rothenberg, Sulan, Winters, others; through 3/5.

ROSS—50 W. 57th St. (307-0400). "3 from Alabama," with works by Dial, Holley, Traylor; through 2/19.

SACKS—50 W. 57th St. (333-7755). Paintings executed before 1950 by American women artists, including works by Corcos, Drayton, Peterson, Richmond, Sargent, Stephens, Zorach, others; through 2/28.

ST. ETIENNE—24 W. 57th St. (245-6734). "The Forgotten Folk Art of the 1940s," with works by Hirschfeld, Joy, Kane, Lebuska, Levin, Litwak, Moses, Santo, others; through 3/5.

SHEENAN—41 E. 57th St. (888-4220). Prints by Cassatt, Homer, Hopper; through 3/12.

TAKASHIMAYA—693 Fifth Ave. (350-0115). "Reorientations: Looking East," with works by Brooks, Marsh, Saunders; through 3/5.

SoHo and TriBeCa

A-98—98 Greene St. (274-9835). "Linear Desinations, Non-Linear Time," with paintings by 12 Aboriginal

Australian artists; through 2/28.

ALA-560 Broadway (941-1940). Abstract paintings by Burton, Dryer, Ellis, Evertz, Fisher, Frank, Ford, Greenbaum, Heimann, Lang, Macke, Row, Smith, Westfall; through 3/20.

ALEXANDER EDITIONS-476 Broome St. (925-2070). A twenty-fifth anniversary exhibition of prints published by Brooke Alexander since 1968, including works by Albers, Cornell, Nauman, Otterness, Simpson, others; through 3/12.

ARTISTS SPACE-38 Greene St. (232-3970). "AIDS Forum: Carl Tanenhaus-USAIDS"; through 2/12. "Artists Select-30th Anniversary Exhibition, Part II"; through 3/19.

ART IN GENERAL-79 Walker St. (219-0473). "Gathering Medicine: Coast to Coast (National Women of Color)," "Speaking Sites/Dialogue: Ingrid and Plato-Ingrid Bachmann," "Persistence of Ritual No. 2: Michael Bramwell"; through 3/5.

BERLIN SHAFER-525 Broadway (431-5503). "Free Falling," with works by Fisher, Hauff, Laramie, Neustein, Ober, Paine, Recanat, Spurr, Zukert; through 2/19.

BERMAN DAHERNER-568 Broadway (226-8330). Paintings, drawings, and sculpture by 20th-century American artists, including Barrer, Cushman, De Creff, Gruppe, von Wicht, Wheelock, others; through 4/2.

BOOTE-470 Broome St. (334-2541). Works on the theme of soccer by Abbott, Buchanan, Maguire, Caldicott, Coley, Kottling, McDonough, Miller, Pryde, Sadoni, Smith; through 2/25.

CACCIOLA-125 Wooster St. (966-9177). Landscape paintings by Dehl, Martin, Moses; through 3/2.

DRAWING CENTER-35 Wooster St. (219-2166). "Selections Winter '94," with drawings by Baroff, Sadia, Sosnowy, Wheelock, Witke, Wood; through 2/19.

E.S. VANDAM-100 Vandam St. (807-4213). Thu.-Sat. 12-6. "Falling Into Place," with paintings by Jackson, McGoran, Roy; sculpture by Parris, Podmore; through 2/19.

FRANKLIN PARRASCH-588 Broadway (925-7090). Benches and other forms of seating by Castle, Cederquist, Cole, Hucker, Mattia, Pherobon, Somerson, Swanson, Thomas, Zucca; through 3/5.

HARRIS-524 Broadway (941-9895). Works by Gaon, Goodman, Martin; 2/10-3/5.

HENRY STREET SETTLEMENT-466 Grand St. (598-0400). Works by seven contemporary Latin American artists; through 2/28.

KIND-136 Greene St. (642-6302). Works by Outsider artists, including Dial, Finster, Gill, Ramirez, Wolff, others; photographs of Visionary artists and their environments by Marcus Schubert; through 2/26.

RICCO/MARESCA-152 Wooster St. (780-0071). Works by American self-taught artists, including Arning, Dial, Mackintosh, Traylor, Yvon, others; through 3/5.

SHAPOLSKY-99 Spring St. (334-9755). Works by Haza, Igger, Kriesberg, Watzkin, Wenz; 2/12-3/26.

THREAD MAKING SPACE-476 Broadway (966-9520). "don't look now," with sixty-eight projections by sixty-eight artists; recent work by Meghan Body; through 2/26.

Other

BARD COLLEGE-18 W. 86th St. (721-4245). "Along the Royal Road: Berlin and Potsdam in KPM Porcelain and Painting, 1815-1848"; through 2/20.

BARUCH COLLEGE-17 Lexington Ave. (387-1130). "Drawing Redux II," curated by Phyllis Tuchman with drawings by Clemens, Fischl, Hum, Kiefer, Murray, Rothberg, Salle, Shapiro, Winters; 2/9-3/7.

LENNAN-250 Bedford Park Blvd., Bronx (718-960-8211). "4 Story Building: Contemporary Asian American Artists," with works by Arai, Chu, Sun, Yamamoto; through 4/3.

LONGWOOD ARTS-965 Longwood Ave., Bronx (718-842-5659). "Food and Water: Source and Commodity," with sculpture and painting by Baen, Choi, Garcia-Ferraz, Rupp, St. Jean, "Paue," A Room Installation by Joel Hobbs; through 2/26.

SWISS INSTITUTE-35 W. 67th St. (496-1759). A multimedia exhibition titled "Composition/Decomposition";

tion" that combines works by Philippe Deleglise, a painter, Roland Dahinden, a composer, and Hildegard Kleeb, a pianist; through 2/19.

WAVE WALL-675 W. 252nd St., Bronx (549-3200). Tue.-Sun. 10-4:30. "7th International Exhibition of Botanical Arts and Illustration"; through 5/15.

YWCA-610 Lexington Ave. (751-9781). "Black Prints: The Printmaking Workshop," with etchings, woodcuts, and lithographs by Blackburn, Browne, Haskins, Jennin, Williams; through 2/19.

PHOTOGRAPHY

GWEN AKIN AND ALAN LUDWIG-Collaborative photographs that are reconstructions of found vintage photographs; 2/12-3/16. Auchincloss, 558 Broadway (966-7753).

MAX ALPERT/HENRI CARTIER-BRESSON-Photographs documenting events in Russia between the two World Wars/Documentary photographs taken during the 1930s in France, Italy, Spain, and Mexico. Through 2/26. Schickler, 52 E. 76th St. (773-6647).

RICHARD BARNES/FAZAL SHEIKH-Photographs of Abydos in Upper Egypt/Portraits of Kenyans. Through 2/26. Opsis, 561 Broadway (966-8881), Sat. 11-5.

DEBRUIJ-52 E. 76th St. (517-3766). Photographs by Devine, Feininger, Fein, Mitchell, Muller; through 2/26.

DAVID BYRNE-Framed Cibachrome photographs in a series titled "Faith"; through 2/26. CB's 313, 313 Bowery (677-0455).

CHINA INSTITUTE IN AMERICA-125 E. 65th St. (744-8181). New and vintage photographs of Chinese New Year festivities; through 3/5.

COOPER-155 Wooster (674-0766). "Pictures of the Real World (In Real Time)," with date paintings from 1966-1993 by On Kawara, and photographs from 1966-1993 by Arbus, Caspary, Coplans, Graham, Leonard, Wall, others; 2/11-3/12.

CUGLIANI-40 Wooster St. (966-9006). Works on the themes of identity and self-portraiture by anonymous 19th-century photographers and by Arbus, Bellocq, Brill, Meatyard, others; through 2/26.

DON FREEMAN-"Blue Print" photographs of objects from that have been in storage in museums in Italy and France; through 3/3. Wimmer, 560 Broadway (274-0274).

NOU FRIEDMAN-851 Madison Ave. (628-5300). Platinum and sepia prints by Miller, Ohringer, O'Neill; through 2/26.

I.C.P.-1130 Fifth Ave. (860-1777). Tue. 11-8, Wed.-Sun. 11-6. \$4; students and seniors \$2.50. Through 2/27. "Robert Smithson: Photo Works," "Beth B. Under Lock and Key."

I.C.P. MIDTOWN-1133 Ave. of the Americas (768-4680). Tue. 11-8, Wed.-Sun. 11-6. \$4; students and seniors \$2.50. Through 4/3. "Cycles: Photographs by Judy Dater," Through 4/3. "Hansel Meith and Otto Hagel: A Love Story in Photography," Through 4/3. "The Daniel Cowan Collection of African American History."

KENRO IZU-Large-format platinum/palladium prints of nudes and floral studies. Through 3/5. Greenberg, 120 Wooster St. (334-0110).

WILMAR KOENIG-Color photographs of animals and ethnographic dioramas in natural history museums in Germany, Austria, and America; through 2/28. Borden, 560 Broadway (431-0166).

JIM LONG-Black-and-white photographs of male and female figures; through 3/19. Wessel O'Connor, 60 Thomas St. (406-0040).

LOWINSKY-578 Broadway (226-5440). A group of thematically-related photographs from the birth of photography to the present, with works by Aiget, Brandt, Kertesz, Sieglitz, Talbot, others; photographs of the 1936 Berlin Olympics by Carla Maria Casagrande; through 3/26.

MARK MORRISSE-Recent photographs; through 2/26. Hearn, 39 Wooster St. (941-7055).

NIKON HOUSE-620 Fifth Ave. (586-3907). Photographs from the book, *The African Americans* (Viking, 1993), by Barboza, Bengiveno, Levin, Moutoussopoulos-Ashe, Smith; through 2/26.

CHARLES A. PLATT-Photographs of Italian Renaissance gardens by this painter/etcher (1861-1933) whose im-

ages first appeared in *Harper's Magazine* and were then the inspiration for his 1894 book, *Italian Gardens*; through 4/1. Paine-Weber, 1285 Ave. of the Americas (713-2885).

DOUGLAS PRINCE/TONY MENDOZA-A twenty-year retrospective of photographs, including early acrylic box photographs and recent "environmental portraits" of children/Large-format photographs of cats and dogs. Through 2/26. Witkin, 415 W. Broadway (925-5510).

SUSAN RANKIN-Two-and-three-dimensional mixed media works that incorporate manipulated photographs of genetic codes; through 3/12. Mann, 42 E. 76th St. (570-1223).

RAYBURN-41 E. 57th St. (832-7450). "Immagini Italiane," with photographs by Battaglia, Berengo, Gardin, Jodice, Wertheimer, Zecchin, others; through 3/5.

NOEL ROLFE-Performance stills and staged photographs exploring alienation, isolation, and denial; through 2/19. Baum, 588 Broadway (219-9854).

AUGUST SANDER-Landscape photographs of the Siebenbrunnen region near Cologne, Germany taken between 1922 and 1934; through 2/20. Sander, 19 E. 76th St. (794-4500).

ANDRES SERRANO-Recent photographs from "The Church Series"; through 2/19. Cooper, 149 Wooster St. (674-0766).

JAN STALLER-Recent color photographs of derelict urban settings; through 2/26. Saul, 560 Broadway (431-0747).

JOEL STERNFELD-Photographs taken with an 8 X 10 inch view camera that depict sites where violence has occurred; through 2/26. Pace/MacGill, 32 E. 57th St. (759-7999).

THOMAS STRUTH-New photographs of flowers and landscapes that were done as a commissioned project for a hospital in Winterthur, Germany; through 2/19. Goodman, 24 W. 57th St. (977-7160).

292-120 Wooster St. (431-0292). 18th-century photographs inspired by rural spirituality in the American south, by Bourke-White, Evans, Frank, Laughlin, Meatyard, Ullmann, Wely; through 3/5.

MUSEUMS

AMERICAN CRAFT MUSEUM-40 W. 53rd St. (956-6047). Wed.-Sun. 10 a.m.-5, Tue. 10 a.m.-8. \$4.50. Seniors students \$2; children under 12 free. Through 2/27. "The Ideal Home: 1900-1920."

AMERICAN MUSEUM OF NATURAL HISTORY-CP/W at 79th St. (769-5100). Sun.-Thu. 10 a.m.-5:45; Fri. and Sat. 10 a.m.-8:45. Suggested contribution \$5; children \$2.50. Gardner D. Stout Hall of Asian Peoples; 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India. Hayden Planetarium (Mon.-Fri. 12:30-4:45, Sat. 10 a.m.-6:30, Sun. 12:30-6:30; 47 adults, 44 children). Margaret Mead Hall of Pacific Peoples. Celestial Plaza. Hall of South American Peoples. Aurora Gem Collection. The Barosaurus. Hall of Human Biology and Evolution. Through 5/1. "Sharks: Fact and Fantasy."

ASIA SOCIETY-725 Park Ave. at 70th St. (288-6400). Tue.-Sat. 11 a.m.-6 (Fri. until 9). Sun. noon-5. Closed Mon. \$2; students and seniors \$1.

BROOKLYN MUSEUM-200 Eastern Pkwy., Brooklyn (718-638-5000). Wed.-Sun. 10 a.m.-5. Donation \$4; students \$2; seniors \$1.50. Through 2/27. "Consuelo Kanaga: An American Photographer." Through 2/29. "The Global Face of AIDS: Photographs of Women by Ann Meredith." Through 6/30. "Red Grooms's Dame of the Narrows and the Greater New York Harbor."

COOPER-HEWITT MUSEUM-Fifth Ave. at 91st St. (860-6868). Tue. 10 a.m.-9, Wed.-Sat. 10 a.m.-5, Sun. noon-5. \$3; seniors and students \$1.50; free Tue. after 5. Through 2/13: "Fancy Prints: Waistcoats from the Cooper-Hewitt Collection." Through 2/13: "From Concept to Building: A Project in Singapore by Architect Paul Rudolph." Through 5/1: "Walter Crane: Design for Children." Through 6/14: "Packaging the New: Design and the American Consumer 1925-1975."

DIA CENTER FOR THE ARTS-548 W. 22nd St. (431-9232). Thu.-Sun. noon-6. Suggested contribution \$3. Installation by Dan Graham. Through 6/19. "Aurora Hamilton: Tropos." Through 6/19: "Katharina

Fritsch." 393 W. Broadway, Wed.-Sat. noon-6. Through 6/19; "Walter De Maria's The Broken Kilometer." 141 Wooster St., Wed.-Sat. noon-6. Through 6/19; "Walter De Maria's The New York Earth Room." 1

FRICK COLLECTION—1 E. 70th St. (288-0700). Tue.-Sat. 10 a.m.-6 p.m. \$3, students and seniors \$1.50. Children under 10 not admitted.

GREY ART GALLERY & STUDY CENTER—New York University, 33 Washington Place (996-6300). Tue.-Thu. 11 a.m.-6 p.m.; Wed. 11 a.m.-8 p.m.; Sat. 11 a.m.-5 p.m. Free. Through 3/5: "From Media to Metaphor: Art About AIDS."

GUGGENHEIM MUSEUM—Fifth Ave. at 89th St. (423-3500). Sun.-Wed. 10 a.m.-6 p.m.; Fri. and Sat. 10 a.m.-8 p.m. (Fri.-8 p.m. pay what you wish), closed Thu. 7, students and seniors \$4. Through 4/17: "Robert Morris: The Mind/Body Problem."

GUGGENHEIM MUSEUM SONO—575 Broadway (423-3500). Sun., Wed., Thu., Fri. 11 a.m.-6 p.m.; Sat. 11 a.m.-8 p.m. m.-8 p.m., closed Mon. and Tue. \$5; students and seniors \$3. Through 8/94: "Watercolors by Kandinsky at the Guggenheim Museum." Through 3/6: "Industrial Elegance." Through 4/4: "Robert Morris: The Mind/Body Problem."

JEWISH MUSEUM—1109 Fifth Ave. (423-3300). Sun., Mon., Wed., Thu. 11 a.m.-5 p.m.; Tue. 11 a.m.-8 p.m.; Sat. 10 a.m.-5 p.m.; Fri. 11 a.m.-6 p.m. \$4; students and seniors; free Tue. 5-8. Through 6/94: "In This House: A History of the Jewish Museum." Through 6/94: "The Best Day of the Week: An Exhibition for Families." Through 8/28: "A Postcolonial Kinderhook: Installation by Elaine Reichek." Through 3/31: "4 Contemporary Works."

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd St. (879-5500). Tue.-Thu. and Sun. 9:30 a.m.-5:15 p.m.; Fri. and Sat. 9:30 a.m.-9 p.m. Contribution \$6; children and seniors \$3. Through 4/3: "Degas Landscapes." Through 3/20: "Diana Vreeland: Immortal Style." Through 2/27: "Elephant: The Animal and Its Ivory in African Art." Through 4/24: "Immortals and Sages: Fushu Paintings from Ryoanji." Through 3/30: "The Gold of Merce." Through 3/13: "Lucian Freud: Recent Work." Through 3/27: "16th-Century Italian Renaissance Drawings in New York Collection." Through 5/1: "Illustrated Poetry and the Hero of the 1330s and 1340s." Through 9/2: "The Hero Twins in Ancient Maya Myth: Rollout Photographs by Justin Kerr." 2/13-4/24: "The Golden Age of Danish Painting." 2/13-4/24: "Caspar David Friedrich to Ferdinand Hodder: 19th-Century Paintings and Drawings from the Oskar Reiner Foundation, Winterthur." The Cloisters, Fort Tryon Park (923-3700). Tue.-Sun. 9:30 a.m.-4:45. Medieval collection.

PIERPOINT MORGAN LIBRARY—29 E. 36th St. (685-0008). Tue.-Sat. 10:30 a.m.-5 p.m. 1-5. Suggested donation \$5; students and seniors \$3. Through 4/17: "Gutenberg and the Genesis of Printing." Through 4/10: "Four Centuries of Stage Design: Selected Drawings from the Collection of Peter M. Denlinger." Through 4/24: "Seeds of Discord: The Politics of Slavery."

MUSEUM FOR AFRICAN ART—593 Broadway (966-1313). Tue.-Fri. 10:30 a.m.-5:30 p.m.; Sat. 12-8 p.m.; Sun. 12-6 p.m.; seniors, students, and children \$2. Through 8/7: "Fusion: West African Artists at the Venice Biennale."

MUSEUM OF AMERICAN FOLK ART—2 Lincoln Square (955-9333). Tue.-Sun. 11:30 a.m.-7:30 p.m., closed Mon. Free. Through 3/30: "America's Heritage in the Daniel Cowin Permanent Collection Gallery." Through 4/17: "Revisiting Amiri Phillips: Fifty Years of American Portraiture." Through 4/17: "Northern Scenes: Hooked Art of the Grenfell Mission."

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9480). Mon., Tue., Sat., Sun. 11 a.m.-6 p.m.; Thu. and Fri. 12 a.m.-8:30 p.m.; closed Wed. \$7.50; students and seniors \$4.50; Thu. and Fri. 5:30-8:30 p.m. pay what you wish. Through 4/5: "Gesture and Pose: 20th-Century Photographs from the Collection." Through 3/1: "Designed for Speed: Three Automobiles by Ferrari." Through 5/17: "Three Masters of the Bauhaus: Lyonel Feininger, Vasily Kandinsky, and Paul Klee." Through 5/17: "For 25 Years: Brooke Alexander Editions."

MUSEUM OF THE CITY OF NEW YORK—Fifth Ave. at 103rd St. (334-1672). Wed.-Sat. 10 a.m.-5 p.m. 1-5; Tue. 10 a.m.-2 p.m. for organized school and group tours (reservations required). \$5; students and seniors \$3.

Through 3/20: "Beyond Category: The Musical Genesis of Duke Ellington." Through 5/29: "Broadway Cavalcade: From the Battery to Harlem." Through 5/22: "His Honor, The Mayor."

NATIONAL ACADEMY OF DESIGN—1083 Fifth Ave., at 89th St. (269-4880). Wed.-Sun. noon-5 (Fri. to 8). \$3.50, seniors and students \$2, free Fri. 5-8. Through 2/27: "American Dimensions: 19th-Century Sculpture from the Collection of the National Academy of Design." Through 2/25: "American Treasures: 19th-Century Paintings from the National Academy Collection."

NEW MUSEUM OF CONTEMPORARY ART—583 Broadway (219-1222). Wed., Thu., Fri., Sun. noon-6 p.m.; Sat. noon-8 p.m.; closed Mon.-Tue. \$3.50; \$2.50 seniors and students. Through 4/10: "Bad Girls."

NEW YORK PUBLIC LIBRARY—Central Research Building, Fifth Ave. and 42nd St. (869-8899). Tue. and Wed. 11 a.m.-6 p.m.; Thu.-Sat. 10 a.m.-6 p.m.; closed Mon. and Sun. Through 3/5: "Contemporary Prints and Illustrated Books: Recent Acquisitions." Through 3/5: "Polonia: Polish Highlights from the Collections of the New York Public Library." Through 4/9: "Virginia Woolf and Her Circle." New York Library for the Performing Arts, 40 Lincoln Center Plaza (870-1670). Mon. and Thu. 12-8 p.m. Wed. and Fri. 12-6 p.m. Through 5/2: "Government and the Arts in America."

P.S. 1 MUSEUM—46-01 21st St., Long Island City, N.Y. (718-784-2084). Wed.-Sun. 12-6. Suggested admission \$2. Through 2/27: "Stalin's Choice: Soviet Socialist Realism, 1932-1956."

QUEENS MUSEUM OF ART—New York City Bldg., Flushing Meadow Park (718-592-5555). Tue.-Fri. 10 a.m.-5 p.m.; Sat.-Sun. noon-5:30 p.m. Contribution suggested. Through 4/3: "The 1994 Women's Caucus for Art Honor Awards Exhibition."

ABIGAIL ADAMS SMITH MUSEUM—421 E. 61st St. (838-6878). Mon.-Fri. 12 noon-3:30 p.m.; Sun. 1-4:30 p.m.; closed Sat. \$3; \$2 students and seniors. Furnished rooms from the Federal Period (1790-1830).

STUDIO MUSEUM IN HARLEM—144 W. 125th St. (864-4500). Wed.-Fri. 10 a.m.-5 p.m.; Sat.-Sun. 12-6 p.m.; seniors \$1.50, children \$1. Through 7/3: "The Studio Museum Celebrates 25 Years: Selections from the Permanent Collection." Through 2/13: "El Museo Del Barrio: Selections from the Permanent Collection."

WHITNEY MUSEUM—Madison Ave. at 75th St. (570-3676). Wed., Fri., Sat. 11 a.m.-6 p.m.; Sun. 11-6 p.m. 1-8 (free 6-8). Tue. for scheduled education programs only. closed Mon. \$6; students and seniors \$5. "Calder's Circus." . . . Through 4/3: "In a Classical Vein: Works from the Permanent Collection." Through 2/20: "Mike Kelley." Through 3/20: "Walker Evans & Dan Graham." Through 3/20: "Dan Graham: Three Cubes/Interior Design for Space Showing Videos." Whitney Museum at Philip Morris, 42nd St. at Park Ave. (878-2550). Mon.-Fri. 11 a.m.-6 p.m.; Thu. to 7:30 p.m.; closed Sat. and Sun. (Sculpture Court is open Mon.-Sat. 7:30 a.m.-9:30 p.m.; Sun. and holidays 11 a.m.-7 p.m.). Free. Through 3/25: "Loma Simpson: Standing in the Water." Through 7/1: "Sam Gilliam: Golden Element Inside Gold."

AUCTIONS

CHRISTIE'S—502 Park Ave. at 59th St. (546-1000). 2/15 at 10 a.m. and 2: "19th-Century European Paintings, Drawings, and Watercolors." On view from 2/12.

CHRISTIE'S EAST—219 E. 67th St. (606-0400). 2/10 at 10 a.m. and 2: "Antique & Fine Jewelry." On view from 2/5.

DOYLE—175 E. 87th St. (427-2730). 2/9 at 10 a.m.: "Fine English & Continental Furniture, Decorations & Paintings." On view from 2/5.

SOTHEBY'S—York Ave., at 72nd St. (606-7000). 2/10 at 10 a.m. and 2: "19th and 20th-Century Prints." On view from 2/5. 2/11 at 10 a.m. and 2: "Contemporary Prints." 2/14 at 10:15 a.m. and 2: "Watches." On view from 2/10. 2/15 at 10:15 a.m. and 2: "Arcade Furniture & Decorations." On view from 2/11.

SWANN—104 E. 25th St. (254-4710). 2/10 at 10:30 a.m.: "Science & Medicine, Including Works by and About Albert Einstein." On view from 2/7.

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Carnegie Hall and Weill Recital Hall at Carnegie Hall, Seventh Ave. at 57th St. (247-7800).

City Center, 131 W. 55th St. (581-1212).

Joyce Theater, 175 Eighth Ave. at 19th St. (242-0800).
Kaye Playhouse, 68th St., between Park and Lexington Aves. (772-4448).

Lincoln Center: 62nd-66th Sts., between Columbus and Amsterdam Aves.: Alice Tully Hall (875-5050); Avery Fisher Hall (875-5030); Library Museum (870-1630); Metropolitan Opera House (362-6000); New York State Theater (870-5570); Walter Reade Theater (875-5600).

Madison Square Garden and The Paramount, Seventh Ave. at 33rd St. (465-6741).

Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719).

Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949).

Miller Theatre, Broadway and 116th St. (854-7799).

92nd St. Y, on Lexington Ave. (996-1100).

Radio City Music Hall, Sixth Ave. and 50th St. (247-4777).

Symphony Space, Broadway at 95th St. (864-5400).

Town Hall, 123 W. 43rd St. (840-2824).

CONCERTS

Bryant Park Ticket Booth

HIGH-PRICE TICKETS for same-day music, dance, and occasionally opera performances are sold here, depending on availability, six days a week: Tue.-Sun., noon-2 and 3-7. Also, full-price tickets for future performances. Just inside the park, off 42nd St., east of Sixth Ave. (362-2323).

Wednesday, February 9

ANDREI GAVRILOV, pianist. Works by Schubert, Ravel, Prokofiev. Carnegie Hall at 8. \$12-\$42.

ENCORE! GREAT AMERICAN MUSICALS IN CONCERT—Featuring Jerry Zaks, Faith Prince, Donna McKechnie, and others. Concert version of *Fiorello!*, a musical biography of Mayor Fiorello LaGuardia. City Center, 131 W. 55th St. (581-1212), at 8. \$25-\$45.

QUARNERI QUARTET—Featuring soprano Benita Valente. Works by Haydn, Harbison, Mendelssohn. Alice Tully Hall at 8. \$30.

MEAT LOAF—Metropolitan Square Garden at 8. Sold out.

FESTIVAL CHAMBER MUSIC SOCIETY—Works by Haydn, Prokofiev, Brahms. Merkin Concert Hall at 8. \$15 (includes reception); \$25 (includes dinner).

THOMAS TROTTER, organist. Works by Mozart, Ives, Wagner, others. Church of St. Ignatius Loyola, Park Ave. at 84th St. (288-2520), at 8. \$18; \$20 at door.

ADAM KENT, pianist. Works by Nin-Culmelli, Granados, Albéniz. Spanish Institute, 684 Park Ave. (628-0420), at 6. \$10.

MUSIC OF ROBERT SAVAGE—With pianist David Del Tredici, soprano Christine Schadeberg, and others. Greenwich House Music School, 46 Barrow St. (242-4770), at 8. Free.

ETHNIC HERITAGE ENSEMBLE—Jazz fusion. World Financial Center Winter Garden, bet. Vesey and Liberty Sts. (945-0505), at 6:30. Free.

NATIONAL ASSOCIATION OF COMPOSERS USA—Composer/pianists Robert Ian Winston, Richard Nanes,

Stephanie de Kenessey, Max Lifchitz, Robert Pollock, and Robert Carl. Weill Recital Hall at 8. \$12.

GALIA HANCOCK-ROE, pianist. Works by Ravel, Liszt, Debussy, others. St. Bartholomew's Church, Park Ave. at 50th St. (751-1616), at 6:30. \$5.

Thursday, February 10

NEW YORK PHILHARMONIC, Kurt Masur conducting. Works by Mozart, Bach, Schnittke (premiere). Avery Fisher Hall at 8. \$10-\$55. At 7: Composer Alfred Schnittke interviewed by Laurel Fay.

ALL-STAR CONCERT FOR TIBET NOISE—Featuring performances by Philip Glass, Paul Simon, Natalie Merchant, Edie Brickell, Allen Ginsberg, the Roaches, and Richie Havens. Carnegie Hall at 7:30. \$20-\$75.

JOSE CARRERAS, tenor. "A Tribute to Mario Lanza," Enrique Ricca conducting. A program of arias from *Rigoletto*, *Toica*, and *I Pagliacci*. Radio City Music Hall at 8. \$45-\$85.

L'OPERA FRANCAIS DE NEW YORK—Concert version of Donizetti's *La Favorite*, Yves Abel conducting. With mezzo-soprano Robynne Redmon, tenor John Fowler, and baritone Philip Zawista. Alice Tully Hall at 8. \$22-\$28.

ENCORE! GREAT AMERICAN MUSICALS IN CONCERT—See 2/9.

BILLY TAYLOR TRIO—Featuring vibraphonist Milt Jackson. Metropolitan Museum at 7. \$25.

TALLIS SCHOLARS, led by Peter Phillips. Works by Palestrina, Allegri. Church of St. Mary the Virgin, 15 W. 46th St. (921-2939), at 8. \$20 and \$25.

BALTIMORE CONSORT—Program of bawdy ballads and lyrical love songs. Kaye Playhouse at 8. \$16 and \$24.

MUSIC OF CHESTER BISCARDI—Performed by pianist Anthony de Mare, soprano Judith Betina, and others. Greenwich House Music School, 46 Barrow St. (242-4770), at 8. \$8.

Friday, February 11

NEW YORK POPPS, Skitch Henderson conducting. With pianists Charles Wadsworth and Anne-Marie McDermott. "C'est Magnifique! The Pops in Paris." Carnegie Hall at 8. \$12-\$58.

NEW YORK PHILHARMONIC—See 2/10. Today at 11 a.m. At 10 a.m.: Interview with Alfred Schnittke.

ENCORE! GREAT AMERICAN MUSICALS IN CONCERT—See 2/9.

JULIANA HATFIELD THREE—Alternative. The Academy, 234 W. 43rd St. (840-9500), at 9. \$15.

SEYMOUR LIPKIN, pianist, and **DAVID SOYER**, cellist. Works by Mendelssohn, Debussy, Rachmaninoff. Metropolitan Museum at 8. \$25.

FRED HO & THE AFRO-ASIAN MUSIC ENSEMBLE—Jazz. Washington Square Church, 135 W. 4th St. (545-7536), at 8. \$10.

QUARTET SINE NOMINE—Works by Mozart, Hostettler, Brahms. Weill Recital Hall at 8. \$22.50.

TATIANA SARBINSKA & KOLIU KOLEV, Bulgarian folk singers. Church of Our Lady of Peace, 62nd St., bet. Second and Third Aves. (718-601-2671), at 8. \$13.

ST. CECILIA CHAMBER ENSEMBLE—Works by Schubert, Zelenka, Mozart. Bloomingdale House of Music, 323 W. 108th St. (663-6021), at 8:30. \$5.

CENTERFOLD COFFEENOW—Singer/songwriters Greg Greenway and Bar Scott. Church of St. Paul and St. Andrew, 263 W. 86th St. (866-4454), at 8. \$7-\$10.

THE PEACE SUITE, by jazz composer/bassist, William Parker. Music Under New York, Grand Central Terminal's Main Concourse (362-3830), at noon. Free.

Saturday, February 12

NEW JERSEY SYMPHONY ORCHESTRA, Zdenek Macal conducting. With soprano Kaaren Erickson, mezzo-soprano Claudine Carson, tenor John Aler, bass John Cheek, and the Westminster Symphonic Choir led by Joseph Flummerfelt. Dvorak's *Sabat Mater*. Carnegie Hall at 8. \$18-\$35.

NEW YORK PHILHARMONIC—See 2/10.

CONCIERTO DEL AMOR—Featuring Jerry Rivera, Gilberto Santa Rosa, Frankie Ruiz, Johnny Rivera, and Rey Ruiz. Madison Square Garden at 8. \$25-\$45.

SEOUL SYMPHONY ORCHESTRA, Yong Yum Kim conducting. With violinist Chan Kim and flutist Solomon Song. Works by Mozart, Mendelssohn, Geon Yong Lee. Merkin Concert Hall at 8. \$15.

ENCORE! GREAT AMERICAN MUSICALS IN CONCERT—See 2/9.

BILLY STRITCH, pianist/singer. With keyboardist Doug Katsanos, and others. "Cabaret & Broadway" series. 92nd Street Y at 7. \$25.

ANA GABRIEL—Contemporary Spanish music. Radio City Music Hall at 8. \$35-\$45.

ENSEMBLE FOR EARLY MUSIC, led by Frederick Lenz. "Canciones de Amor," medieval love songs from Spain. Cathedral of St. John the Divine, Amsterdam Ave., at 112th St. (749-6600), at 8. \$12.

DAISY PARADIS, star player. With tabla player Kinnar Seen. "Star Music of North India." Washington Square Church, 135 W. 4th St. (545-7536), at 8. \$12.

CHAMBER MUSIC OF CAROLYN STEINBERG—Pianist Kathleen Supove, violinist Marshall Coid, oboist Matt Sullivan, and others. Mannes College of Music, 150 W. 85th St. (580-0210), at 8. Free.

KARL BENZIGER, guitarist. Works by Bach, Lobos, Tarrega, Berkeley. St. John's in the Village, 224 Waverly Pl. (243-6192), at 8. \$6 at door.

LA MAMA/LA GALLERIA COMPOSER SERIES—Composer/violinist David Soldier and composer/harpist Elisabeth Panzer perform. 6 E. 1st St. (505-2476), at 8. By donation.

Sunday, February 13

MIRELLA FREMI, soprano, and **NICOLAI GNIAUROV**, bass. With the Orchestra of St. Luke's, Roberto Abbado conducting. Arias by Verdi, Puccini, Tchaikovsky, and others. Avery Fisher Hall at 3. \$22-\$50.

NEW YORK PHILHARMONIC ENSEMBLES—Works by Moszkowski, Berwald, Arensky. Merkin Concert Hall at 3. \$15.

GOLIARD—Works by Read Thomas, Beethoven, Poulenc. Merkin Concert Hall at 7:30. \$15.

SHOSTAKOVICH STRING QUARTET—Works by Borodin, Shostakovich, Tchaikovsky. Town Hall at 2. \$5-\$7.50 at door.

OMEGA ENSEMBLE—Works by Khachatryan, Finckel, Brahms. Fifth Avenue Presbyterian Church, 7 W. 55th St. (362-2723), at 2. Free.

ENSEMBLE FOR EARLY MUSIC—See 2/12. Today at 3.

ANA GABRIEL—See 2/12.

THE TOMCATS—Swing. Continental Club, 17 Irving Pl. at 15th St. (533-0403), at 8. \$12.

DAVID GRESHAM, clarinetist. With a Juilliard chamber ensemble. Works by Lefevre, Schumann, Ligeti, Beethoven. Riverside Church, Riverside Dr. and 122nd St. (222-5900), at 3. Free.

THE MUSIC PROJECT—Works by Haydn, Roussel, Poulenc, others. Weill Recital Hall at 2. \$9.50.

RESTAURANT DIRECTORY

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KEY TO ABBREVIATIONS

B	Breakfast
Br	Brunch
L	Lunch
D	Dinner
S	Supper
(I)	Inexpensive—Mostly \$15 and under*
(M)	Moderate—Mostly \$15-\$35*
(E)	Expensive—Mostly \$35 and over*
AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
TM	Transmedia
V	Visa
Formal:	Jacket and tie
Dress op:	Jacket
Casual:	Come as you are

*Average cost for dinner per person ordered at a carte.
This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

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Lower New York

ALISON ON DOMINICK STREET—38 Dominick St., nr. Hudson St. (727-1188). Casual. Country French. Spcls: lamb shanks with pureed white beans, carpaccio of duck with gizzard confit, mini pot-au-feu, charred lamb salad with capers and lemon cayenne mayonnaise. Res. sug. D only Mon.-Sat. 5:30-10:15, Sun. to 9. Pre-theater D 5:30-6:30. Private parties for 35. (E) AE, CB, DC, MC, V.

ANGEL—146 Mulberry St. (966-1277). Casual. Southern-style. Spcls: angel hair alla sassi, boneless chicken scarpapello, cannelloni amalfitani. Open Tue.-Thu. noon-11:30, Fri. to 12:30 a.m., Sat. to 1 a.m., Sun. to 11:30. Free parking Sun.-Fri. Closed Mon. (M) AE, DC, MC, V.

BOULEY—165 Duane St., bet. Hudson and Greenwich Sts. (368-3522). Formal. Modern French. Spcls: tuna gratin, seared black sea bass in special spics with truffe vinaigrette, painters palette of fruit. Res. nec. 1 Mon.-Fri. 11:30 a.m.-3, D Mon.-Sat. 5:30-11. Closed Sun. (E) AE, CB, DC, MC, V.

CHAMTERELLE—2 Harrison St., at Hudson St. (966-6960). Formal. French. Spcls: seafood sausage, striped bass with fresh sage, poached duck breast, tropical fruit soup. Res. nec. 1 Tue.-Sat. noon-2:30, D Tue.-Sat. 6-10:30. Closed Sun.-Mon. (E) AE, DC, MC, V.

5 & 10 NO EXAGGERATION—77 Greene St., at Spring St. (925-7414). Casual. California/regional American. Spcls: steak ambassador in sesame plum sauce, char-broiled chicken marengo in jalapeno pepper and chutney sauce, veal ensenada with tequila, lime, capers and roasted peppers. Res. sug. D Tue.-Thu. 5-11, Fri.-Sat. to midnight. Champagne Br Sat.-

Sun. noon-3. 1940s-style ent. Wed.-Sat. (M)

THE GRILLE—55 Church St., at Fulton St., in the Hotel Millennium (693-2913). Casual. American. Spcls: chicken paillard with wild greens, sesame mango vinaigrette; grilled Atlantic salmon focaccia club sandwich; penne pasta with veal sausage. Res. sug. B daily 6:30 a.m.-11 a.m. L and D Mon.-Fri. 11:30 a.m.-11. Br Sat.-Sun. 11:30 a.m.-2:30. (M) AE, CB, DC, MC, V.

HUDSON RIVER CLUB—4 World Financial Center (786-1500). Formal. American Hudson River Valley. Spcls: salmon in woven potatoes, rabbit pot-pie, lump crab and potato fritters, venison and other game dishes. Res. sug. 1 Mon.-Fri. noon-2:30, Br Sun. noon-3, D Mon.-Sat. 5:30-10, Sun. noon-6. Pre-theater D Mon.-Fri. 5-6:30. Private parties for 15-150. (E) AE, MC, TM, V.

JOUR ET NUIT—337 W. Broadway, at Grand St. (925-5971). Casual. French. Spcls: hanger steak with shallot sauce, mushroom fricassée, and crisp potatoes; rib-eye steak with steamed vegetables; skate with braised lettuce and capers. Res. sug. 1 Mon.-Sat. noon-3, Br Sun. noon-3. Light lunch menu daily 3-6, D daily 6-midnight. Bar till 2 a.m. (M) AE, DC, MC, V.

L'ECOLE—462 Broadway, at Grand St. (219-3300). Casual. Classic and Modern French. Spcls: rack of lamb with herbs, red snapper with fennel, grilled vegetables with goat cheese. Res. sug. 1 Mon.-Fri. noon-2, D Mon.-Sat. 6-9:30. Private parties for 15-150. (M) AE, DC, MC, V.

MONTRACHET—239 W. Broadway, off White St. (219-2777). Casual. French. Spcls: pasta with wild mushrooms and truffle juice; soft shell crabs with roasted garlic, almonds and tomatoes; grilled saddle of lamb with ravigote, chutney and basil oil. Res. sug. 1 Fri. only noon-3, D Mon.-Sat. 6-11. Private parties for 10-60. Closed Sun. (M-E) AE.

PONTE'S—Desbrosses and West Sts., 2 blocks south of Canal, upstairs (226-4621). Dress op. Italian/Continental. Spcls: steak, plume de veau, seafood. Res. sug. 1 Mon.-Fri. noon-3:30, D Mon.-Thu. 5:30-11, Fri. to 11:30, Sat. to midnight. Ent. nightly. Free parking. Closed Sun. (M) AE, CB, DC, MC, V.

SOHO KITCHEN AND BAR—103 Greene St. (925-1866). Casual. American. Spcls: pizza, pasta, grilled fish, 110 different wines by the glass. No res. Open Mon.-Thu. 11:30 a.m.-2 a.m., Fri.-Sat. 11:30 a.m.-4 a.m., Sun. noon-11:30. (I-M) AE, CB, DC, MC, V.

TALIESIN—55 Church St. at Fulton St., in the Hotel Millennium (312-2000). Casual. American. Spcls: gulf shrimp with baby clams and chinese noodles; seared Atlantic salmon with blue mussels and orzo pasta; grilled black Angus steak with scallion peppercorn sauce. Res. sug. B Mon.-Fri. 6:30 a.m.-11 a.m. L and D Mon.-Fri. 11:30 a.m.-2:30, D daily 6-10:30. (M) AE, CB, DC, MC, V.

TENNESSEE MOUNTAIN—143 Spring St., at Wooster St. (431-3993). Casual. American-Southwestern barbecue. Spcls: Canadian baby back ribs, homemade vegetable and meat chili, grilled fish, burgers. Res. sug. Open Mon.-Wed. 11:30 a.m.-11, Thu.-Sat. to midnight, Sun. to 10. Br Sat.-Sun. 11:30 a.m.-5. Private parties for 10-100. (I) AE, DC, MC, TM, V.

WEST BROADWAY—349 West Broadway, bet. Grand and Broome Sts. (226-5885). Casual. Modern American regional. Spcls: seared yellowfin tuna with tomato contadine broth and ginger chips, pan-roasted New York shell steak with mushroom ragout and the baby vegetable gang, crispy salmon fillet with warm apple-bacon potato salad and red onion vinaigrette. Res. sug. 1 Tue.-Fri. noon-3, Br Sun. noon-4, D

Tue.-Thu. 6-11, Fri.-Sat. till midnight, Sun. 4-9. Pre-theater D 6-9. Private parties for 20-135. Jazz Wed., Thu. and Br Sun. Closed Mon. (M-E) AE, CB, DC, MC, V.

ZOE—90 Prince St., bet. Broadway and Mercer St. (966-6722). Casual. Contemporary American. Spcls: crispy noodle-wrapped shrimp, wood-ooven braised lamb shank with herb gnocchi, spit-roasted monkfish with lobster-potato home fries. Res. sug. 1 Tue.-Sat. noon-3, Br Sun. noon-3, D Tue.-Sat. 6-10:30, Sun. special magnum wine 5:30-10. Closed Mon. (M) AE, CB, DC, MC, V.

ZUTTO—77 Hudson St. (233-3287). Casual. Japanese. Spcls: negimaki, moromi yaki, sushi. Res. sug. 1 Mon.-Fri. noon-3, D Mon.-Sat. 6-midnight, Sun. to 11. (I) AE, CB, DC, MC, TM, V.

South Street Seaport

CAFE FLEDERMAUS—1 Seaport Plaza (269-5890). Casual. Continental. Spcls: mesquite chicken breast on a bed of salad greens in basil vinaigrette, shrimp salad with citrus fruits in a light tomato dressing, baked chicken breast with lemon and white wine, Viennese pastries. B, L and D daily 7 a.m.-2 a.m. Br Sat.-Sun. till 1 a.m. (I-M) AE, TM.

FULTON STREET CAFE—11 Fulton St. (227-2288). Casual. American/seafood. Spcls: steamed 1-lb. lobster, Manhattan chowder, mixed fried fish, clam bake. L daily 11 a.m.-4, D Mon.-Fri. 4-midnight, Sat.-Sun. till 1 a.m. Ent. Thu.-Sun. 5-11. (I) AE, CB, DC, MC, V.

GIANNI'S—15 Fulton St. (608-7300). Casual. Northern Italian. Spcls: lobster ravioli, oven-poached salmon, garlic bread with Gorgonzola. Res. sug. 1 L and D Sun.-Thu. 11:30 a.m.-midnight, Fri.-Sat. to 1 a.m. Private parties for 100. Discount parking. (M) AE, CB, DC, MC, TM, V.

HARBOR LIGHTS—Pier 17, 3rd floor (227-2800). Casual. Continental. Spcls: roast rack of New Zealand lamb, grilled fillet mignon with sauce bearnaise, sautéed salmon fillet. Res. sug. 1 Mon.-Fri. 11:30 a.m.-4, Br Sat.-Sun. 10 a.m.-4, D daily 4-2 a.m. Pianist Thu.-Sun. Private parties for 150. (M-E) AE, CB, DC, MC, TM, V.

LIBERTY CAFE—Pier 17, 3rd floor (406-1111). Casual. American regional. Spcls: shrimp, lobster and crab-meat fettuccine, grilled king of tuna, Maine lobster, woodburning pizza oven. Through 3/13. Lobster Festival. Res. sug. 1 Mon.-Sat. 11:30 a.m.-5, Br Sun. 11:30-3, D Sun.-Thu. 5-midnight, Fri.-Sat. to 1 a.m. Private parties for 100-200. (M) Liberty Oyster Bar and Shark Aquarium: Spcls: oysters, clams, chowder. Open for L and D daily 10 a.m.-midnight. (I-M) AE, CB, DC, MC, TM, V.

MACMENAMIN'S IRISH PUB—Pier 17, 3rd floor (732-0077). Casual. Irish pub. Spcls: corned beef and cabbage, roasted turkey with mashed potatoes, seafood salad. Open daily 10 a.m.-4 a.m. (I) AE, CB, DC, MC, V.

NORTH STAR PUB—93 South St. (509-6757). Casual. English pub. Spcls: fish and chips, cornish pasties, scotch eggs, steak and kidney pie. Open for L and D daily 11 a.m.-2 a.m. (I) AE, DC, MC, V.

PEDRO O'HARA—Pier 17 (227-6735). Casual. Tex-Mex/American. Spcls: frozen margaritas, chicken fajitas, shrimp and corn quesadilla. No res. L and D daily 11 a.m.-midnight. (I-M) AE, DC, MC, V.

ROEBLING'S BAR AND GRILL—11 Fulton St., in Fulton Market Bldg. (608-3980). Casual. American/seafood. Spcls: Norwegian salmon, New England clam chowder, Roebbling's fisherman's stew, steak and chips. Res. sug. 1 Mon.-Sat. 11:30 a.m.-5, Br Sun. 11:30 a.m.-2:30, D Sun.-Thu. 5-10, Fri.-Sat. till

midnight. Bar open till 2 a.m. nightly. (M)

AE, CB, DC, MC, V.

SEQUOIA—Pier 17, 111 John St. (732-9090). Casual. American. Spels: grilled jamban steak-jerky prawns, fillet of fresh Caribbean snapper, Sequoia's blacksmith steak. L & D Mon.-Thurs. 11:30 a.m.-1 a.m., Fri.-Sat. to 4 a.m. Private parties for 50-200. Dancing Fri.-Sat. after 11. (M)

AE, CB, DC, MC, V.

SEARLBY'S CAFE—Pier 17, Promenade Level. (619-5226). Casual. Italian-American. Spels: seafood fettuccine alfredo, capellini with fresh crabmeat and mushrooms, lobster fra diavolo. L Mon.-Sat. 11-4 a.m. Mon.-Thurs. 11:30 a.m.-4:11 p.m. Sat. to 1 a.m. (M)

AE, CB, DC, MC, V.

SPIRIT OF NEW YORK—Pier 9, South St., at Wall St. (742-7278). Casual. American. Spels: roast beef au jus, chicken Dijon, fresh baked fish. Res. sug. L cruise sails Mon.-Fri. at noon. Sat.-Sun. Br cruise sails at noon. D cruise sails daily at 7. Ent. (E) AE, MC, V.

Greenwich Village

BOXERS—190 W. 4th St. (633-2275). Casual. American grill. Spels: grilled New York shell steak au poivre, grilled fresh salmon with tarragon wild rice pancake, hamburgers. L Mon.-Fri. 11:30 a.m.-4 p.m. Sat.-Sun. 11:30 a.m.-1 d. Daily 4-4 a.m. Private parties. (F-M)

AE, CB, DC, MC, TM, V.

CARIBE—117 Perry St., at Greenwich St. (255-9191). Casual. West Indian/Spansh. Spels: curry goat, red snapper, ropa vieja, oxtails, jerk chicken, conch fritters, fried bananas and rum. L Mon.-Fri. noon-3:30. Br.-Sat. Sun. 11:30 a.m.-3:30. D daily 3:30-midnight. Private parties 40-80. (I)

No credit cards.

CENT'ANNI—50 Carmine St., bet. Bleecker and Bedford Sts. (989-9494). Casual. Northern Italian. Spels: roast baby pheasant, double veal chop with sage sauce, lobster combination. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Fri. 5:30-11:15. Sat. to 11:30. Sun. 5-10:30. (M-E)

AE, CB, DC, MC, V.

EL CHARRO ESPANOL—Charles St., bet. Greenwich and Seventh Aves. (242-9547). Casual. Spanish. Spels: veal chop ala plancha, paella Valenciana, mariscada with green sauce. Res. sug. Open Mon.-Thurs. 11:30 a.m.-midnight. Fri.-Sat. to 1 a.m., Sun. 1-midnight. 2-hrs. free D parking. Also 58 E. 34th St. (689-1019). (M)

AE, CB, DC, MC, V.

GOTHAM BAR & GRILL—112 E. 12th St. (630-4020). Dress opt. American. Spels: risotto with roast quail and mushroom steamed halibut with caper butter, seared roast veal chop with fava beans, warm chocolate cake. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Fri. 5:30-10, Fri.-Sat. to 11, Sun. to 9:30. (E)

AE, CB, DC, MC, V.

MONTE'S—97 Macdougall St. (228-9194; 674-9456). Casual. Italian. Spels: homemade pasta, osso buco alla milanese, fresh fish. Res. sug. Open Mon.-Wed.-Sun. noon-11. Private parties for 25-50. (M)

AE, CB, DC, MC, V.

NEW DEAL—433 W. 13th St. (741-3632). Casual. American. Spels: salmon with a garlic crust, mushrooms under glass, blackened rib eye steak, game festival, through Jan. Res. sug. Br Sun. 11:30 a.m.-3:30. D Sun.-Thurs. 5-10:30. Fri.-Sat. to 11:30. Private parties for 70. Pianist Sat. (M)

AE, CB, DC, MC, V.

ONE FIFTH AVENUE—1 Fifth Ave., at 8th St. (529-1515). Casual. Seafood. Spels: grilled octopus with panzanella salad and red wine vinaigrette, grilled yellow fin tuna with baby bell choy, cone-cous and coriander chutney, roast chicken with polenta, sweet corn and fava beans. Res. sug. Br Sun. noon-3. D Sun.-Thurs. 5:30-10, Fri.-Sat. to 10:30. Private parties for 60. (E) Cafe: Plateau de fruits de mer, house smoked white fish, red snapper ceviche. (M)

AE, DC, MC, V.

RINCON DE ESPAÑA—226 Thompson St. (475-9891/260-4950). Casual. Spanish. Spels: assorted seafood with green, garlic, or egg sauces, grilled veal chop, paella Valenciana. L Sat.-Sun. noon-3. D Sun.-Thurs. 5-11, Fri.-Sat. to midnight. Guitarist evenings. (M)

AE, CB, DC, MC, V.

ROSE CAFE—24 Fifth Ave., at 9th St. (260-4118). Casual. American bistro. Spels: rare seared tuna with mango, tomato and green onion vinaigrette; 7 layer vegetable torte; aged charcoal grilled steak with garlic mashed potatoes and sautéed vegetables. Res.

sug. Open for L and D daily 11:30 a.m.-1 a.m. Br Sat.-Sun. 11:30 a.m.-3:30. (M)

AE, MC, V.

SEVILLA—62 Charles St., at W. 4th St. (929-3189). Casual. Spanish. Spels: paella à la Valenciana, mariscada Sevilla. L Mon.-Sat. noon-3. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-midnight. (I-M)

AE, DC, V.

SUGAR REEF—93 Second Ave., bet. 5th-6th Sts. (477-8754). Casual. Caribbean. Spels: jerk chicken or pork chops, pernil, curried chicken with coconut, fried fish with spicy orange sauce. Res. nec. D only Mon.-Thurs. 4-11, Fri.-Sat. 5-11:30, Sun. 4-10. (M)

AE.

14th-42nd Streets, East Side

FAT TUESDAY'S—190 Third Ave., at 17th St. (533-7900). Casual. American. Spels: steak, broiled catfish Cajun style, chicken pot-pie. Res. sug. L Mon.-Fri. 11:30 a.m.-3 p.m. Sat.-Sun. 11:30 a.m.-4 p.m. D daily 5-11. Jazz nightly and Br. Private parties for 100. (M)

AE, CB, DC, MC, V.

FINO—4 E. 36th St. (689-8040). Casual. Northern Italian. Spels: pappardelle boscaiola, veal paillard balsamico, tiramisu. Res. nec. L and D Mon.-Sat. noon-11. Private parties for 70. Closed Sun. (M)

AE.

HAROLD'S—150 E. 34th St. in the Dumont Plaza (684-7761). Casual. Contemporary Regional American. Spels: grilled swordfish with roasted pepper butter, jalapeno and cilantro pasta with chicken fajita, clam Caesar salad with chicken or shrimp. Res. sug. B Mon.-Fri. 7 a.m.-10:30 a.m., Sat.-Sun. 8 a.m.-10 a.m. L Mon.-Fri. 11:30 a.m.-3 p.m. Sat.-Sun. 11 a.m.-3 p.m. D Mon.-Fri. 6-10, Sat. to 10. Private parties for 6-40. (M)

AE, CB, DC, MC, V.

HUNAN FIFTH AVENUE—323 Fifth Ave., bet. 32nd-33rd Sts. (686-3366). Casual. Chinese-Hunan-Szechuan. Spels: orange beef, jumbo shrimp in garlic sauce, string beans Szechuan style. Res. sug. L Mon.-Fri. 11:30 a.m.-3 p.m. D daily 3-10. Private parties for 50-60. (M)

AE, DC, MC, V.

LA COLOMBE D'OR—134 E. 26th St. (689-0666). Casual. French Provencal. Spels: house smoked salmon with mustard greens, bouillabaisse, cassoulet, ratatouille, boeuf en daube, grilled duck breast and confit with sweet and aromatic spices. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Thurs. 6-10:30, Fri.-Sat. to 11, Sun. 5:30-9. Private parties for 28. (M-E)

AE, DC, MC, V.

LES HALLES—411 Park Ave. South, bet. 28th-29th Sts. (679-4111). Casual. French bistro. Spels: steak frites, cassoulet, steak tartar. Res. nec. L daily 3-3. Light menu daily 3-6. D daily 6-midnight. (M)

AE, CB, DC, MC, V.

MARIO'S—7 E. 30th St. (532-7787). Casual. Italian. Spels: broiled veal chop, grilled or poached salmon, homemade lasagna. Res. sug. L Mon.-Fri. 11:30 a.m.-4 p.m. D Mon.-Fri. 4-9:30. Closed Sat.-Sun. (M)

AE, MC, V.

MESA GRILL—102 Fifth Ave., bet. 15th-16th Sts. (807-7400). Casual. Southwestern. Spels: crispy quail salad with pineapple-red onion relish and spicy pecan, red pepper crusted tuna steak with blue corn tamale, grilled pork tenderloin with rhubarb chutney and potato tamale. Res. nec. L Mon.-Fri. noon-2:30. Sat.-Sun. 11:30 a.m.-3 p.m. D Mon.-Sat. 5:30-11, Sun. 9:30-9:30. (M)

AE, DC, MC, V.

METROPOLIS CAFE—31 Union Sq. West. (675-2300). Casual. New American. Spels: sautéed camembert wrapped in bacon in a honey butter sauce, caramelized Atlantic salmon with arugula and mushrooms in a ginger white wine sauce, roasted 1.2 gl. glazed with molasses and olive oil in a peach sauce. Res. sug. L Mon.-Sat. noon-4. Br Sun. noon-4. D daily 5:30-12:30 a.m. Supper till 2 a.m. Ent. nightly. Private parties for 40. (M)

AE, DC, MC, TM, V.

NUMBERS—603 Second Ave., at 33rd St. (689-0750). Casual. Regional American. Spels: fried calamari, 8-oz. hamburger, pasta. No res. L and D Sun.-Thurs. 11:30 a.m.-2 a.m., Fri.-Sat. to 3 a.m. Bar till 4 a.m. Br Sat.-Sun. 11-4. (I)

AE, DC, MC, V.

NICOLA PAONE—207 E. 34th St. (889-3239). Jacket required. Italian. Spels: camicia da notte, tritone, concerto, seasonal specialties. Res. sug. L Mon.-Fri. noon-1:30. D Mon.-Sat. 5-9:30. Private parties. Closed Sun. (M)

AE, CB, DC,

PARK AVENUE COUNTRY CLUB—381 Park Ave. So., at 27th St. (685-3636). Casual. American. Spels: grilled portobello mushrooms with polenta and tomato essence, pan-seared hazelnut encrusted tuna, warm duck salad with seedless grapes. Res. sug. L daily noon-3:30. D daily 5:30-11. Private parties for 75. (M)

AE, CB, DC, MC, TM, V.

PARK BISTRO—414 Park Ave. So., bet. 28th-29th Sts. (689-1360). Casual. French. Spels: petato warm goat cheese with fresh thyme, sautéed cod fish with mashed potatoes, onion sauce and fried leeks, bayaldi of lamb with flagettes. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 6-11, Sun. 5:30-10:30. (M)

AE, CB, DC, MC, V.

ROSSINI'S—108 E. 38th St. (683-0135). Casual. Northern Italian. Spels: hot antipasto, chicken primavera, val Valdostana. Res. sug. Open Mon.-Fri. 11:30 a.m.-11:30. Sat. 4:30-midnight, Sun. 3-10. Ent. Mon.-Sat. Private parties. (M)

AE, DC, MC, TM, V.

SECRET HARBOR BISTRO—303 Lexington Ave., at 37th St., in the Shelburne Murray Hill (447-7400). Casual. New American. Spels: grilled chicken salad with tortilla strips, chicken pot pie. Res. sug. B Mon.-Fri. 7 a.m.-10 a.m., Sat. 8 a.m.-11 a.m. L Mon.-Fri. 11:30 a.m.-3:30. Br Sun. 11 a.m.-3 p.m. Private parties for 10-25. (M)

AE, CB, DC, MC, V.

STELLA DEL MARE—346 Lexington Ave., bet. 39th-40th Sts. (687-4425). Jacket required. Northern Italian. Spels: charcoal grilled red snapper and swordfish, black pasta, seafood risotto, broiled double veal chop. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-10:30. Private parties for 25-100. Pianist Mon.-Fri. from 6-10:30. Closed Sun. (M-E)

AE, CB, DC, MC, V.

UNION SQUARE CAFE—21 E. 16th St. (243-4020). Casual. Italian/American. Spels: fried calamari with spicy anchovy mayonnaise, blueberry beef, salmon with lemon and a shot of Australian sherry, herb-roasted chicken with creamy polenta and tomato-souroughd panzanella. Res. nec. L Mon.-Fri. noon-2:30. Sat. to 2:45. D Mon.-Thurs. 6-10:30, Fri.-Sat. 6-11:30, Sun. 5:30-10. (M)

AE, DC, MC, V.

VILLA BERULIA—107 E. 34th St. (689-1707). Jacket required. Northern Italian. Spels: homemade cannelloni, veal chop, branzini. Res. sug. L and D Mon.-Fri. 11:30 a.m.-10:30. Sat. 5-11. Private parties for 35. Closed Sun. (M)

AE, CB, DC, MC, V.

WATER CLUB—500 E. 30th St. (683-3333). Casual. American. Spels: jumbo lobster, Maine lobster, muscovy duck with confit. Res. sug. L Mon.-Sat. noon-2:30. Buffet Br Sun. 11:30-2:30. D Mon.-Sat. 5:30-11, Sun. to 10. Private parties for 30-300. Pianist nightly. (E)

AE, CB, DC, MC, V.

14th-42nd Streets, West Side

CAFE AMERICANSTYLE—424 Fifth Ave., bet. 38th-39th Sts., in Lord & Taylor (391-3334). Casual. American. Spels: chicken pot-pie, vegetable pasta. Open Mon.-Tue, Fri.-Sat. 11 a.m.-5, Wed.-Thurs. to 7, Sun. noon-4:30. (I) Signature Cafe: American. Spels: shrimp, pear and beef quesadilla; Cobb salad; Maryland crabcakes. Open Mon.-Fri. 11 a.m.-4:30, Sat. 11-5. Closed Sun. (I) The Soup Bar: American. Scotch broath, beef and bean sandwiches. Open Mon.-Fri. 11 a.m.-4. Closed Sun. (I) AE, MC, V.

CAL'S—65 W. 21st St. (929-0740). Casual. European. Spels: rosewater-cured tuna, penne with morrels and arugula, grilled fillet of salmon on a chestnut and butterscotch bed salad. Res. sug. L Mon.-Fri. 11:30 a.m.-5. D daily 5-midnight. (M)

AE, CB, DC, MC, V.

CELLAR GRILL—131 W. 34th St., in Macy's lower level (695-4400, ext. 2699). Casual. American. Spels: chicken pot-pie, pizza, Cobb salad. Res. sug. Open for L and D Mon.-Fri. 11 a.m.-9. Sat.-Sun. to 8. (I)

AE, CB, DC, MC, V.

L'ACAJOU—53 W. 19th St. (645-1706). Casual. French. Spels: steak au poivre, ris de veau au Calvados, cervelles au beurre noisette. Res. sug. L Mon.-Fri. noon-3. D daily 6:30-11:30. (M)

AE, CB, DC, MC, V.

OLD HOMESTEAD—56 Ninth Ave., bet. 14th-15th Sts. (242-9040). Casual. American. Spels: sirloin, 4½-ib. lobster, prime rib. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 4-10:45, Sat. 1-midnight, Sun. 1-10. (M)

RESTAURANTS

Complete D. Valet parking from 5. (M)
AE, CB, DC, MC, V.
PRIX FIKE—18 W. 18th St. (675-6777). Casual. Contemporary American-French. Spcls: tourneys of Atlantic salmon in horseradish crust with cucumbers and salmon caviar, sautéed foie gras with cracked grain salad and spiced carrot vinaigrette, braised lamb shank with herb spätzle and pan-roasted garlic and thyme. Res. sug. L Mon.-Fri. 11:45 a.m.-3. Br Sun. 11:30 a.m.-Sat. Mon.-Thu. 5:30-11:30. Fri. 5:30-12:30 a.m., Sat. 5-12:30 a.m. (M) **AE, CB, DC, MC, TM, V.**

SIMPLY PASTA—120 W. 41st St. (391-0805). Casual. Northern Italian. Spcls: black fusilli pasta with seafood in a marinara sauce; bow tie pasta with wild mushrooms and veal; shell pasta with broccoli, artichoke hearts, and sundried tomatoes. Res. sug. Open Mon.-Fri. 11 a.m.-9 p.m. Sat. 5-8 p.m. Private parties for 150. Closed Sun. (D) **AE, DC, MC, V.**

37TH STREET HIGHWAY—32 W. 37th St. (947-8940). Dress up. Continental. Spcls: medallions of filet mignon marsala, veal chop bolognese, seafood marché. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thu. 4:30-11. Fri.-Sat. to midnight. Pre-theater D 4:30-6:30. Dancing Mon.-Sat. from 7. Private parties. Free D parking. Closed Sun. (M) **AE, CB, DC, MC, V.**

T-REX RESTAURANT AND BAR—358 W. 23rd St. (620-4620). Casual. New American. Spcls: grilled organic free range chicken breast with crispy wasabi noodles, Icelandic salmon with roasted basmati-ginger crust, black linguini and sautéed shrimp in tomato ginger sauce. Res. sug. L Mon.-Fri. 11:30 a.m.-3:30. Br Sat.-Sun. 11:30 a.m.-3:30. D Sun-Tue. 4-midnight, Wed.-Sat. to 1 a.m. Br till 2 a.m. Private parties for 10-150. (M) **AE, MC, TM, V.**

THE WINNER'S CIRCLE AT O.T.B.—515 Seventh Ave., at 38th St. (730-4900). Jacket required. Continental. Spcls: red snapper, filet mignon, swordfish, breast of capon. Res. nec. L daily 11:30 a.m.-3. D daily 5-11. (E) **AE, MC.**

WORLD YACHT—Pier 81, W. 41st St. and the Hudson River (630-8100). Jacket required. American/Continental. Spcls: filet mignon au port, cod fish in herb crust, supreme de poulet provençal. Res. nec. L cruise calls Mon.-Sat. from noon-2. Br Sun. from 12:30-2:30. D cruise calls nightly from 7-11. Private parties for 2-400. Dancing. (E) **AE, MC, V.**

43rd-56th Streets, East Side

ALFREDO: THE ORIGINAL OF ROME—54th St., bet. Lexington and Third Aves., in the Citicorp Bldg. (371-3677). Casual. Italian. Spcls: fettuccine Alfredo, grilled free-range chicken with herbs and roasted potatoes, mixed seafood grill Italian style, tiramisu. Res. sug. L Mon.-Sat. 11:30 a.m.-11:30. Br Sun. 12:30-4. D Mon.-Sat. 4-11. Sun. to 10. (M) **AE, CB, DC, MC, TM, V.**

AMBASSADOR GRILL—1 United Nations Plaza, at 44th St., in the U.N. Plaza-Park Hyatt (702-5014). Dress up. American. Spcls: carpaccio of venison with blueberries, grilled paillard of salmon with vegetable pasta, roasted duck breast in a spice crust with wild berry bread. Res. sug. L Mon.-Fri. 11:30 a.m.-11:30. Br Sat.-Sun. 11:30 a.m.-11:30. D daily 5:30-11:30. Piano bar 5:30-11 a.m. (M) **AE, CB, DC, MC, V.**

THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental (421-0836). Casual. American. Spcls: avocado-crabmeat salad with pink grapefruit and fresh ginger, barbecued salmon steak with avocado corn and fried Dover sole with spicy long green beans and fried leeks. Res. sug. L daily 7 a.m.-10:30 a.m. L Mon.-Sat. 11:30 a.m.-3. D daily 5:30-11:30. Jazz Br Sun. 11:30 a.m.-3. Ent. nightly 5:30-11:30. (M-E) **AE, CB, DC, MC, V.**

BRASSERIE—100 E. 53rd St. (751-4840, 751-4841). Casual. French/Alsatian. Spcls: onion soup, choucroute Alsacienne, cassoulet, quiche. Res. sug. L Mon.-Fri. 11 a.m.-11. Br Sat.-Sun. 11 a.m.-11. D daily 5-11. D daily 5-10 a.m. Reduced rate parking. Private parties for 40-120. (M) **AE, CB, DC, MC, V.**

COLDWATERS—988 Second Ave., bet. 52nd-53rd Sts. (888-2122). Casual. American-seafood. Spcls: 14-lb. lobster, Alaskan steamed or broiled crab legs, 16-oz.

bow-tie shell steak, Cajun catfish. Res. for 6 or more. Br/L, daily 11 a.m.-4. D daily 4-3 a.m. Private parties for 15-75. Ent. nightly. (I-M) **AE, CB, DC, MC, V.**

DAVID'S SHANGHAI 1933—209 E. 49th St. (486-1802). Jacket required. Shanghai. Spcls: royal Peking duck for 2, crispy quails with garlic sauce, country chicken Shanghai style. Res. sug. L Mon.-Fri. 11:30 a.m.-3. D Mon.-Thu. 5-11. Fri.-Sat. to 12:30 a.m. (M) **AE, CB, DC, MC, V.**

DRAKE HOTEL—440 Park Ave., at 56th St. (421-0909). Cafe Suisse. Casual. Continental/Swiss. Spcls: veal émincé with rosti or spätzli, kirsch-terrac. Res. sug. L Mon.-Sat. 7 a.m.-11 a.m., Sun. to 11:30 a.m. L Mon.-Sat. 11 a.m.-5, Sun. noon-5. D daily 5:30-11. (M) **Drake Bar:** Mon.-Sat. 7-10:30. L Mon.-Sat. 11 a.m.-2:30. Cocktails Sun.-Fri. 11:30 a.m.-1 a.m., Sat. to 1:30 a.m. Ent. nightly. (M) **AE, CB, DC, MC, V.**

FOUR SEASONS—99 E. 52nd St. (754-4944). Pool Room: Formal. American-contemporary. L Mon.-Fri. noon-2:15. D Mon.-Fri. 5-9, Sat. till 11:15. Complete pre-theater D Mon.-Sat. 5-6:15; after-theater D Sat. 10-11:15. Res. nec. Closed Sun. (E) **Grill Room:** Formal. American. L Mon.-Fri. noon-2. D Mon.-Fri. 5-9, Sat. till 10:30. Res. nec. Pre-fixe menu. Reduced-rate parking from 5, free after 9:30. Private parties 15-150. Closed Sun. (M) **AE, CB, DC, MC, V.**

GIAMBELLI 50TH RESTAURANT—46 E. 50th St. (688-2760). Dress up. Northern Italian. Spcls: imported scampi, veal silvano, pasta. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 3-midnight, Sat. noon-midnight. Private party rooms. Closed Sun. (M-E) **AE, CB, DC, MC, V.**

IL MENESTRELLO—14 E. 52nd St. (421-7588). Formal. Northern Italian. Res. nec. L Mon.-Sat. noon-3. D Mon.-Thu. 5-11. Fri.-Sat. to midnight. Closed Sun. (M) **AE, DC, V.**

LA COTE BASQUE—5 E. 55th St. (688-6525). Formal. French. Spcls: côte de veau à la crème d'herbes fraîches, le cassoulet du Chef Toulousain, bay scallops sautées aux amandines. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Fri. 6-10:30. Sat. to 11. Private parties. Closed Sun. (E) **AE, CB, DC, MC, V.**

LA MANGIERE—1008 Second Ave., bet. 53rd-54th Sts. (759-7086). Casual. French. Spcls: émincé sauté with Roquefort cheese, country toast with goat cheese and duck breast, grilled Norwegian salmon with mustard sauce. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Thu. 5:30-10:30, Fri.-Sat. to 11. Private parties for 30-30. (M) **AE, CB, DC, MC, TM, V.**

LELLO RESTAURANT—65 E. 54th St. (751-1551). Formal. Italian. Spcls: spaghetti primavera, petto di pollo Valdostana, scampione Castellana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thu. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. (M-E) **AE, CB, DC, MC, TM, V.**

LE PERIGORD—405 E. 52nd St. (755-6244). Formal. French. Spcls: confit de canard, mignon de veau, crêpes soufflées. Res. nec. L Mon.-Sat. noon-3. D Mon.-Fri. 5:15-10:30, Sat. to 11. Closed Sun. (E) Private parties for B, L and D for 30. Closed Sun. (E) **AE, CB, DC, MC, V.**

LESPIGNAS—2 E. 55th St., in the St. Regis Hotel (753-4500). Formal. French-oriental. Spcls: fricassée de mushroom with rosemary and shallot risotto, cassoulette of roasted sweetbread nugget and a truffle juice madiera sauce, bouillon of capon flavored with winter savory and lotus seeds. Res. sug. L Mon.-Fri. 11 a.m.-10:30 a.m. L daily noon-2. D daily 6-10. (E) **AE, CB, DC, MC, V.**

LE TRIANON—455 Madison Ave., at 50th St., in the New York Palace (303-6032). Casual. Northern Italian-continental. Spcls: fresh shrimp and crabmeat on caesar salad, frutti di mare, grilled salmon fillet with wilted romaine chive oil. Res. sug. L daily 7 a.m.-11 a.m. L Mon.-Sat. noon-2:30. Buffet Br Sun. 11:30 a.m.-2:30. D daily 5-midnight. (M) **AE, CB, DC, MC, V.**

LUTICE—249 E. 50th St. (752-2225). Formal. French. Spcls: escalope de saumon à la moutarde, rognons de veau au vin rouge, médaillons de veau aux morilles. Res. nec. L Tue.-Fri. noon-2. D Mon.-Fri. 6-10. Closed Sun. (E) **AE, CB, DC, MC, V.**

NAMMI'S—146 E. 66th St. (697-4161). Dress up. Italian. Spcl: angel's hair. Res. nec. L Mon.-Fri. noon-3. D

Mon.-Sat. 5:30-11. Closed Sun. (M) **AE, DC, MC, V.**
OCEANA—55 E. 54th St. (759-5941). Formal. American seafood. Spcls: Maine lobster with angel hair and tomato sorrel vinaigrette, parfait of rock crab with avocado and roasted peppers, grilled swordfish with roasted vegetable ravioli. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5:30-10:30. Free D parking. Closed Sun. (E) **AE, CB, DC, MC, V.**

OLIVE GALLWAY—978 Second Ave., bet. 51st-52nd Sts. (755-8383). Dress up. Continental-Irish. Spcls: roast rack of lamb with tarragon sauce, grilled salmon steak with mustard sauce, French onion soup. Res. sug. L Mon.-Fri. noon-4. Br Sat.-Sun. 12:30-4. D daily 5:30-midnight. (M) **AE, MC, V.**

THE RENDEZVOUS—21 E. 52nd St., in Omni Berkshire Place (753-5970). Casual. French bistrot. Spcls: bouillabaisse provençal, mixed grill, herb grilled shrimp. Res. sug. Br daily 6:30 a.m.-noon. L Mon.-Sat. noon-3:30. Br Sun. noon-3:30. D daily 5-midnight. 5:30-10:30. Ent. Mon.-Fri. (M) **AE, CB, DC, MC, TM, V.**

ROMA DI NOTTE—137 E. 55th St. (832-1128). Jacket required. Northern Italian. Spcls: smoked breast of duck carpaccio, risotto with quail and porcini mushrooms, poached salmon with spinach. Res. nec. D only Mon.-Sat. 6-2 a.m. Dancing nightly. Private parties for 15-250. Closed Sun. (M) **AE, CB, DC, MC, V.**

ROYAL CANADIAN PANCAKE HOUSE—1004 Second Ave., at 53rd St. (800-4131). Casual. Canadian. Spcls: waffle, pancakes, waffles, crepes, soup, sandwiches, steak au poivre. No res. Br, L and D Sun.-Wed. 7 a.m.-midnight, Thu.-Sat. 7 a.m.-12 a.m. (I-M) **MC, TM, V.**

SAN MARTIN'S—143 E. 49th St. (832-0927). Casual. Continental. Spcls: baby eels, swordfish provençal, black angus sirloin steak. Res. sug. L Mon.-Fri. noon-3. D daily 5-11:30. Private parties for 60. (M) **AE, DC, MC, TM, V.**

SHELTON GRILL—525 Lexington Ave., bet. 48th-49th Sts., in the Marriott East Side Hotel (755-4000). Casual. Continental. Spcls: broiled salmon steak with champagne and caviar, veal with wild vegetables, perogodine, grilled lamb chop with demi-glace sauce. Res. sug. Br daily 7 a.m.-11:30 a.m. Br Sun. noon-2:30. L daily noon-2:30. D daily 5:30-10. (M) **AE, CB, DC, MC, V.**

SHIMBASHI—AN—141 E. 48th St. (752-0505). Dress up. Japanese. Tatami and Western seating. Spcls: sushi, sashimi and teriyaki-tempura. Res. sug. L Mon.-Fri. 11:30 a.m.-2:30. D Mon.-Sat. 5:30-10. Pre-theatre shabu shabu or sukiyaki D 5:30-6:40. Closed Sun. (M) **AE, CB, DC, MC, V.**

THE SMALL CAFE AND SECRET GARDEN—330 E. 56th St. (753-2233). Casual. Continental. Spcls: pasta Small Cafe, mustard breaded chicken, sautéed crab cakes, jambalaya. Res. sug. L daily 11:30 a.m.-4. D daily 5:30-11. Pianist Tue.-Thu. from 7. (M) **AE, CB, DC, MC, V.**

SMITH & WOLLENSKY—Third Ave. and 49th St. (753-1530). Dress up. American. Spcls: 18-oz. steak, 4- to 5-lb. lobster. Res. sug. Open Mon.-Fri. noon-midnight, Sat.-Sun. 5-midnight. (M-E) **AE, CB, DC, MC, V.**

SNAPS—230 Park Ave., at 46th St. (949-7878). Casual. Scandinavian. Spcls: warm potato cake with gravlax; halibut with braised fennel in pernod with shrimp aioli; shrimp with stir-fried noodles, soy sauce, ginger and garlic. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-midnight. Closed Sun. (M) **AE, CB, DC, MC, V.**

SUSHINAY—38 E. 51st St. (755-1780). Casual. Japanese. Spcls: sushi and sashimi only. Res. nec. L Mon.-Fri. noon-2:15. D Mon.-Fri. 5:30-10:15, Sat. 5-9:30. Private tatami room for 10. Closed Sun. (E) **AE, DC, MC, V.**

TATOU—151 E. 50th St. (753-1144). Jacket required. American-Provençal. Spcls: house made crab ravioli with smoky tomato sauce, oven baked sea bass with "potato sauce" and oyster sauce, apple upside down cake with maple walnut ice cream. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5:30-11:30. Pre-theater D Mon.-Sat. 5:30-6:30. Jazz and blues nightly. Dancing after midnight Tue.-Sat. Closed Sun. (E) **AE, CB, DC, MC, TM, V.**

TROPICANA—200 Park Ave., in the Met Life Bldg. (667-6767). Casual. Seafood. Spcls: roast cod with sake

black bean sauce, grilled mahi mahi with beet ginger sauce and wasabi cream, seared tuna loin with chrysanthemum and chive sauce. Res. sug. L Mon.-Fri. 11:30 a.m.-3. D Mon.-Fri. 5-10. Bar Mon.-Fri. 11:30 a.m.-11. Free D parking. Closed Sat.-Sun. (M) AE, CB, DC, MC, V.

TSE YANG—34 E. 51st St. (688-5447). Dress opt. Peking/Shanghai. Spcls: shrimp in green lemon sauce, Tse Yang chicken, roast duck Peking style. Res. sug. L daily noon-3. D daily 6-midnight. Private parties for 10-60. (M) AE, CB, DC, MC, V.

WALDORF-ASTORIA—301 Park Ave., bet. 49th-50th Sts. (355-3000). Bull and Bear; jacket required. American. Spcls: prime beef, fresh seafood. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11:30. Sun. to midnight. (M) Peacock Alley Restaurant and Cocktail Lounge: Jacket required. French provincial. 2/9-16: Special buffet menu. Res. sug. B Mon.-Fri. 6:30 a.m.-10:30 a.m. Sat. 7:30 a.m.-10:30 a.m. Sun. 8 a.m.-10 a.m. L Mon.-Fri. noon-2:30. Bar Sun. 11:30 a.m.-2:30. D Mon.-Sat. 5:30-10:30. Ent. Cole Porter's own piano Sun.-Thurs. 8-11 a.m. Fri.-Sat. 9-11 a.m. (M-E) The Waldorf Cocktail Terrace: Cocktails, champagne and caviar bar 4:30-1 a.m. Ent. nightly. Oscar's: Casual dining and snacks. B Mon.-Sat. 7 a.m.-11:30 a.m. Sun. to noon. L Mon.-Sat. 11:30 a.m.-3. Sun. noon-5. D Mon.-Sat. 5-9:30. Sun. 11:45. Cocktails noon-11:45. Sir Harry's Bar: Cocktails daily 1-2:30 a.m. (M) AE, CB, DC, MC, V.

ZARZELA'S—953 Second Ave., at 50th St. (644-6740). Casual. Mexican. Spcls: salpicon de pescado, chili quiles, tuna with mole. Res. sug. L Mon.-Fri. noon-3. Br Sun. noon-3:30. D Mon.-Thurs. 5-11:30. Fri.-Sat. 5-midnight. Sun. 5-10. Ent. Tue. and Sat. Private L parties for 70. (M) AE, DC.

ZEPHYR GRILL—1 Mitchell Pl., at 49th St and First Ave., in the Beekman Tower. (223-4200). Casual. American. Spcls: salmon poivre with calamari sauce, seared skinless chicken breast with poached asparagus and mushroom fumet, roasted grouper fillet with lobster sauce. Res. sug. B Mon.-Sat. 7 a.m.-10:30 a.m. L Mon.-Fri. noon-2:30. Br Sun. 11 a.m.-3. D Mon.-Sat. 5:30-10. Sun. 9-9. Private parties for 10-150. (M) AE, CB, DC, MC, V.

43rd-56th Streets, West Side

ADRIENNE—700 Fifth Ave., at 55th St. in the Peninsula. (242-2200). Formal. Contemporary American. Spcls: smoked salmon and salmon tartare cannoli with whipped ginger mascarpone; goat cheese and potato terrine with NY state mesclun, tomato and black olive oils; grilled lamb chop and loin with artichokes, asstago ravioli and yellow tomato broth. Res. sug. B daily 7 a.m.-11 a.m. L Mon.-Fri. noon-2:30. Br Sun. 11:30 a.m.-2:30. D Tue.-Sat. 6-10. (M) Le Bistro d'Adrienne: Casual. French. Spcls: crisp shrimp salad with mango relish citrus and mint dressing; penne with goat cheese, portabella mushrooms and leek broth; grilled chicken with basmati rice and lemon rosemary vinaigrette. L Mon.-Fri. noon-2:30. D daily 6-10. (M) AE, CB, DC, MC, V.

ALGONQUIN—59 W. 44th St. (840-6800). Oak Room and Rose Room: Jacket required. Contemporary American. L noon-3. D Mon.-Sat. 5:30-midnight. Sun. 6-11. Br Sun. noon-2:15. Late S buffet Fri.-Sat. 9:30-midnight. Free D parking 5:30-1 a.m. (M) AE, CB, DC, MC, V.

AMERICAN FESTIVAL CAFE—Rockefeller Plaza, 20 W. 56th St. (246-6999). Casual. American. Spcls: charred north Atlantic salmon, Baltimore crabcakes, prime rib. Res. sug. B Mon.-Fri. 7:30-10:30. Br Sat.-Sun. 9 a.m.-3:30. L Mon.-Fri. 11 a.m.-4. D daily 4-midnight. Reduced rate D parking. (M) AE, CB, DC, MC, V.

BARBETTA—321 W. 46th St. (246-9171). Jacket required. Northern Italian. Spcls: field salad Piemontese, risotto alla Piemontese, roast rack of veal. Res. nec. L Mon.-Sat. noon-2. D Mon.-Sat. 5-midnight. Complete pre-theater D 5:30-7. Private parties. Dancing Thu.-Sat. from 8:15. Closed Sun. (M-E) AE, CB, DC, MC, TM, V.

BROADWAY MUSEUM CAFE—1568 Broadway, at 47th St., in the Embassy Suites Hotel, 5th floor (768-5326). Casual. American. Spcls: roast boneless duck with kiwi and grand marnier, rack of lamb, poached salmon. Res. sug. L daily 11 a.m.-2. D daily 5-11.

Pre-theater D daily 5-7. Private parties for 10-175. (M) AE, DC, MC, TM, V.

CARRE CIELLO—881 Eighth Ave., bet. 52nd-53rd St. (246-9555). Casual. Northern Italian. Spcls: borsotto, ravioli with fresh tomatoes and wild mushroom in a cream sauce, grilled breast of chicken in a rosemary-thyme sauce. Res. sug. L Mon.-Fri. noon-4. Br Sun. noon-4. D Mon.-Sat. 5:30-11. Sun. to 10. (M-E) AE, DC, MC, V.

CHARLOTTE—145 W. 44th St., in the Hotel Macklowe (789-7508). Casual. American. Spcls: butternut squash and apple soup; halibut with red wine sauce and chutney; risotto with spinach and fresh carrot juice; loin of lamb with creamy polenta. Res. sug. B Mon.-Fri. 6:30 a.m.-10:30 a.m. Sat. 7 a.m.-noon. L Mon.-Fri. 11:30 a.m.-3. Sat.-Sun. noon-2. D daily 5:15-10. Pre-theater D 5:15-7. (M-E) AE, DC, MC, V.

CITE—120 W. 51st St. (956-7100/7262). Casual. French. Steakhouse. Spcls: steak frites, salmon steak with tomato marmalade and grilled asparagus, barbecued rack of lamb with mushroom quinoa. Res. sug. B Mon.-Fri. noon-4. D Mon.-Fri. 4-midnight. Sat.-Sun. from 5. Private parties for 30-40. Free D parking. (M-E) AE, CB, DC, MC, V.

COSTA DEL SOL—367-369 W. 50th St. (431-8382). Casual. Spanish. Spcls: paella, mariscada, patillada. Res. sug. L Mon.-Fri. noon-3:30. D Mon.-Thurs. 4-11. Fri. 4-midnight. Sat. 1-midnight. Sun. 1-11. (M) AE, CB, DC, MC, V.

DANNY'S GRAND SEA PALACE—346 W. 46th St. (265-8133). Casual. Thai-continental-seafood. Spcls: Alaskan king crab legs, chicken gai yang, baked sea bass in banana leaf, roasted duck Thai curry, shrimp Bangkok, Pad Thai. Res. sug. L Wed.-Sat.-Sun. 11:45-3:30. D daily 4-midnight. Ent. (M) AE, CB, DC, MC, V.

DISH OF SLAT—133 W. 47th St. (921-4242). Dress opt. Cantonese-Hong Kong style. Spcls: Peking duck (no advance notice), steak wack, seafood king in the basket. Res. nec. L Mon.-Fri. 11:30 a.m.-4. Mon.-Sat. 4-midnight. Private parties for 50-400. Closed Sun.-Sat. Closed Sun. (M) AE, DC, MC, V.

DORSET—50 W. 54th St. (247-7000). Dorset Room: Dress opt. French/American. Spcls: rack of lamb, poached salmon with hollandaise sauce, Dover sole meuniere. Res. sug. B Mon.-Fri. 6 a.m.-10 a.m. L Mon.-Fri. noon-3. D Mon.-Fri. 6-11. Br Sun. 11:30-3. (M) Bar Cafe: Casual. French/American. L and D daily noon-11. (M) AE, CB, DC, MC, V.

ELLEN'S STARDUST DINER—4377 Avenue of the Americas, at 56th St. (247-7575). Casual. American. Spcls: meatloaf and mashed potatoes, chicken pot-pie, T-bird salad. B, L, D Mon.-Thurs. 7:30 a.m.-11:30. Fri.-Sat. to 12:30 a.m. Sun. 8 a.m.-11. Br Sun. noon-4. (I-M) AE, MC, V.

HALCYON—151 W. 54th St., in the Rihga Royal Hotel. (468-8888). Casual. American. Spcls: home-cured and smoked Norwegian salmon, tournedos of beef with smoked tomato and roasted corn, pan seared red snapper with glazed beets and red wine vinaigrette. Res. sug. B daily 6:30 a.m.-11:30 a.m. L daily 11:30 a.m.-3. D daily 5:30-11. Late supper and pastries till 2 a.m. Private parties for 150-300. Flanist nightly. Free parking. (M) AE, CB, DC, MC, TM, V.

KEEWAN YEN—50 W. 56th St. (246-0770). Dress opt. Northern Chinese/Cantonese. Spcls: barbecued duck, sucking pig, dim-sum. Res. sug. Open Mon.-Thurs. noon-midnight. Fri. to 1 a.m. Sat. 5-1 a.m. Sun. 5-midnight. Private parties for 100. (I-M) AE, DC, MC, V.

LA BONNE SOUPE—48 W. 55th St. (586-7650). Casual. French bistro. Spcls: French hamburger, soup, omelettes, fresh fish, fondues. Open daily 11:30 a.m.-midnight. Br Sun. 11:30 a.m.-3:30. Private parties for 15-60. (I-M) AE, MC, V.

LANSING'S—150 W. 47th St. (869-5482). Dress opt. American-continental. Spcls: rack of lamb provencale, Maryland crabcakes, New York sirloin steak. Res. sug. L Mon.-Sat. 11:30 a.m.-4. Br Sun. 11:30 a.m.-4. D daily 4-midnight. Pre-theater D daily 4-7:30. (M) AE, CB, DC, MC, V.

LA RIVISTA—313 W. 46th St. (246-1707). Casual. Italian. Spcls: garganelli alla romagnola, costoletta alla bolognese, brodetto di pesce alla abruzzese. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-midnight. Free D parking. Closed Sun. (M) AE, DC, MC, V.

LATTANZI—361 W. 46th St. (315-0980). Dress opt. Italian. (Res. nec.) Spcls: carciofi alla giudia, risotto al Barolo, velluto di di ceci al romesco, ravioli di pesce. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Thurs. 5-11. Fri.-Sat. to midnight. Closed Sun. (M) AE.

LA VERANDA—163 W. 47th St. (391-0905). Casual. Nouvelle Italian. Spcls: stuffed breast of capon, scampi Veranda, 30 different kinds of pasta. Res. sug. L Mon.-Fri. noon-3. Italian Br Sun. noon-3. D daily 5-midnight. Pre-theater D 5-8. Private parties for 10-200. Free D parking from 5-1 a.m. (M) AE, CB, DC, MC, TM, V.

LE BERNARDINI—155 W. 51st St. (489-1515). Formal. French/seafood. Spcls: carpaccio tuna, baked sea urchins, roast monkfish with savory cabbage, lobster à la nage. Res. nec. L Mon.-Fri. 11:30 a.m.-2. Br Sun. 11:30 a.m.-4. Fri.-Sat. 5:30-10:30. Private parties for 15. Closed Sun. (E) AE, DC, MC, V.

LE MADELINE—403 W. 43rd St. (246-2993). Casual. French bistro. Spcls: duck à l'orange, grilled salmon, steak au poivre. Res. sug. L Mon.-Fri. noon-4. Br Sat.-Sun. noon-3:30. D daily 5-11. Private parties for 40. (M) AE, CB, DC, MC, V.

LE MAX—147 W. 43rd St. (764-3075). Casual. French-American. Spcls: steak au poivre, grilled Norwegian salmon, chicken stuffed with prosciutto and cheese, pasta. Res. sug. L Mon.-Fri. 11:30 a.m.-4. Br Sat.-Sun. 11:30 a.m.-3:30. D daily 4-midnight. Prix-fixe D 5-midnight. (M) AE, DC, MC, V.

LE QUERCY—52 W. 55th St. (265-8141). Casual. French. Spcls: magret and confit of duck, venison in season, baby rack of lamb. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-10:30. Complete L and D. Closed Sun. (I-M) AE, CB, DC, MC, V.

LES PYRENEES—251 W. 51st St. (246-0044; 246-0373). Dress opt. French. Spcls: coquilles St. Jacques. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-midnight. Sun. 4-10. Spec. pre-theater D 5-9. Reduced rate parking after 5. Private parties for 10-250. (M) AE, CB, DC, MC, V.

MANGIA E BEVI—800 Ninth Ave., at 53rd St. (956-3976). Casual. Italian. Spcls: fettuccine deliziosa, salmon alla griglia con radicchio, petti di pollo alla pugliese. Res. sug. L daily 11:30 a.m.-3. D daily 5-10:30. (M) AE, CB, DC, MC, TM, V.

MARRIOTT MARQUEE—1535 Broadway, at 45th St. (704-8900). J.W.'s Steak House: Casual. American. Res. sug. D Mon.-Sat. 5:30-10. Prix fixe D Mon.-Sat. 5:30-7:30. Closed Sun. (M) The View: Formal. International. Res. sug. Br Sun. 10:30 a.m.-2:30. D Sun.-Thurs. 5:30-11. Fri.-Sat. 5-midnight. (E) AE, CB, DC, MC, V.

MAKAGAWA—7 W. 44th St. (869-8077). Casual. Japanese. Spcls: sushi, shabu shabu, salmon steak. Res. sug. L Mon.-Fri. 11:45 a.m.-2:30. D Mon.-Fri. 5:30-10. Sat. to 9. Private parties for 4-30. Closed Sun. (M) AE, DC, MC, V.

NEW WORLD GRILL—329 W. 49th St., on the Plaza (957-4475). Casual. American. Spcls: grilled salmon with blood orange citrus sauce, spicy grilled shrimp with Thai noodles, grilled beef tenderloin with Zinfandel glaze. Res. sug. L Mon.-Sat. noon-4. Br Sun. noon-4. D Mon.-Sat. 4-11:30. Sat. 4-10. (M) AE, MC, V.

PATSY'S—236 W. 56th St. (247-3491/3492). Casual. Italian. Spcls: linguini marchiare, veal rolatine marinata, spendola Romano. Open L and D Mon.-Thurs. noon-10:45. Fri.-Sat. to 11:45. Pre-theater D 5-7:30. (M) AE, CB, DC, MC, V.

PIERRE AU TUNNEL—250 W. 47th St. (575-1220). Casual. French. Spcls: mignonettes de boeuf bordelaise, tripes à la mode de Caen. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11:30. Complete D. Closed Sun. (M) AE, MC, V.

RAINBOW ROOM—GE Building, 30 Rockefeller Pl. (632-5000). Formal. Continental. Spcls: lobster thermidor, tournedos Rossini, medallions of venison with pecan wild rice and sauce poivrade. Res. nec. D Tue.-Thurs. 5:30-11 a.m. Fri.-Sat. to 2 a.m. Sun. noon-10:30. Pre-theater D 5:30-7:15. Dinner: Pre-theater 5-10:00. Closed Mon. (E) The Rainbow Promenade: Jacket required. Continental. Spcls: steak tartare, tortelloni di spinach and goat cheese. Open Mon.-Fri. 3-1 a.m. Sat. noon-1 a.m. Sun. 11:30 a.m.-11. Br Sun. 11:30 a.m.-2. (I-M) AE.

RESTAURANTS

RENE PUJOL—321 W. 51st St. (246-3023). Casual. French. Spots: sliced sea scallops on a bed of provencal vegetables, broiled filet mignon with bearnaise sauce, melting chocolate cake. Res. nec. L Mon.-Sat. noon-3. D Mon.-Thu. 5:10-10.30. Fri.-Sat. to 11:30. Complete L and D. Closed Sun. and holidays. (M) AE, DC, MC, V.

RESTAURANT RAPHAEL—33 W. 54th St. (882-8993). Dress opt. French contemporary. Spots: confit of eggplant and lamb with warm goat cheese, tuna steak with crisp potatoes and grey peppercorns, risotto with braised veal perfumed with star anise and cilantro. Res. sug. L Mon.-Fri. noon-2.30. D Mon.-Fri. 6-9.30. Sat. to 10.30. Closed Sun. (E) AE, DC, MC, V.

ROMEO SALTA—30 W. 56th St. (246-5772). Jacket required. Northern Italian. Spots: homemade pasta, seafood, veal. Res. nec. Open Mon.-Sun. noon-11:30. Private parties for 60. Closed Sun. (E) AE, CB, DC, MC, V.

RUTH'S CHRIS STEAK HOUSE—148 W. 51st St. (245-9600). Dress opt. American. Spots: T-bone, porterhouse (for 2, 3 or 4), shrimp remoulade. Res. sug. L Mon.-Fri. 11:30 a.m.-3. D Mon.-Sat. 4-midnight. Sun. 4-10. Private parties for 60-80. (E) AE, DC, MC, V.

SAMPLINGS—1605 Broadway, at 49th St., in the Crown Plaza Hotel. (977-4000). Casual. American. Spots: Samplings salad, chili crusted calamari. Res. sug. Buffet Br Sun. 11 a.m.-5. D daily 5-midnight. Pianist nightly from 6:30. (M) AE, CB, DC, MC, V.

THE SEA GRILL—Rockefeller Plaza, 19 W. 49th St. (246-9211). Dress opt. American/seafood. Spots: Sea Grill chowder with lobster, shrimp and clams; charred filet of salmon with Dijon mustard sauce, tuna mignon, sturgeon chop. Res. sug. L Mon.-Fri. 11:30 a.m.-3. D Mon.-Sat. 5-11. Pre-theater D 5-7. Closed Sun. (E) AE, CB, DC, MC, V.

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd-54th Sts. (245-7850). Casual. Spots: pastрами, corned beef, homemade blintzes, stuffed cabbage, matzo-ball soup. Open daily 6 a.m.-2 a.m. B to 11 a.m. (I) AE, MC, V.

THE SUPER CLUB—240 W. 47th St. (921-1940). Jacket required. American-Mediterranean. Spots: Atlantic salmon with artichokes and aioli, braised duck with oranges and cumin, pasta with shrimp and broccoli rabe. Res. sug. D only Tue.-Sat. 5-11. Pre-theater D 5-7. Closed Sun. (M-E) AE, CB, DC, MC, V.

TOP OF THE SIXES—666 Fifth Ave., at 53rd St., 39th floor (757-6662). Dress opt. American/Continental. Spots: prime rib, duck with apple glaze, Cajun tuna. Res. nec. L Mon.-Sat. 11:30 a.m.-3. D Mon.-Sat. 5-11. Pre-theater D Mon.-Sat. 5-6:30. Ent. Tue.-Sat. Closed Sun. (M-E) AE, CB, DC, MC, V.

'21' CLUB—21 W. 52nd St. (882-7300). Formal. American. Spots: Maryland crab cakes, "21" hamburger. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 6-midnight. Private parties for 10-50. Closed Sun. (E) AE, CB, DC, MC, V.

VIA BRASIL—34 W. 46th St. (997-1158). Casual. Brazilian. Spots: feijoada, moquecas, churrascos. Res. nec. Open for L and D Sun.-Tue. noon-10. Wed.-Thu. noon-11. Fri.-Sat. noon-midnight. Ent. Wed.-Thu. (M) AE, CB, DC, MC, V.

VICTOR'S CAFE 52—236 W. 52nd St. (586-7774). Casual. Cuban/Caribbean. Spots: stone crabs, roast suckling pig, paella, black bean soup. Res. sug. Open daily noon-midnight. Tapas bar. Pianist nightly. Private parties. (M) AE, CB, DC, MC, TM, V.

57th-60th Streets

ARIZONA 206—206 E. 60th St. (838-0440). Casual. Southwestern American. Spots: black bean terrine, yellow pepper tomatoes, chorizo and goat cheese; grilled salmon with tangy jicama salsa, salmon roe and a potato galette, muscovy duck breast with whole wheat vegetable tortilla and smoked chickpea sauce. Res. sug. L Mon.-Fri. noon-3. Sat. to 2.30. D Mon.-Thu. 6-11. Fri. to 11:30. Sat. 5-11:30. Sun. 6-10:30. (M-E) AE, CB, DC, MC, V.

BRUNO—240 E. 58th St. (688-4190). Dress opt. Northern Italian. Spots: seafood antipasto, linguini with broccoli and shrimps, veal carpaccio. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-10:30. Tue.-Sat.

5-midnight. Private parties for 10-150. Pianist Tue.-Sat. from 9. Closed Sun. (E) AE, CB, DC, MC, TM, V.

CAFE BOTANICA—160 Central Park South, in the Essex House Hotel (484-5120). Casual. American contemporary. Spots: grilled salmon with green lentils and sorrel sauce, sautéed jumbo shrimp and radicchio risotto, roasted rack of lamb with eggplant gratin. Res. nec. B daily 6:30 a.m.-10:30 a.m. L Mon.-Sat. noon-2.30. Br Sun. noon-2.30. D daily 5:10-10:30. D daily 10:30-midnight. Pre-fixe L. Pre-theater D 5:30-7. (E) AE, CB, DC, MC, V.

FELDIA—243 E. 58th St. (758-1479). Jacket required. Northern Italian. Spots: pasquette Istriana, quail with polenta, risotto amiraglia. Res. sug. L Mon.-Fri. noon-3. Br Sat. 5-midnight. Private parties for 15-50. Closed Sun. (M-E) AE, DC, MC, V.

GIRAFFE—208 E. 58th St. (752-3054). Jacket required. Northern Italian. Spots: crostini di polenta con salsa e porcini, tortellini di zucca, vitello principessa. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thu. 5:30-10:30. Fri. Sat. to 11. Private parties for 45. Closed Sun. (M) AE, CB, DC, MC, TM, V.

LE BAR BAT—311 W. 57th St. (307-7228). Casual. Contemporary American grill. Spots: grilled marinated leg of lamb, Peking duck salad, grilled swordfish with asparagus and basil oil. Res. sug. L Mon.-Fri. 11:30 a.m.-3. D Mon.-Sat. 5-midnight. Sun. 4:30-11. Cocktails till 4 a.m. Dancing nightly. (M) AE, CB, DC, MC, V.

LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's (705-2100). Re-creation of French railway dining car. Casual. Nouvelle. Res. sug. L Mon.-Sat. 11 a.m.-3. D Mon.-Thu. 5:30-10. High tea Mon.-Fri. 3-5. Closed Sun. (M) AE, DC, MC, V.

LE VEAU PÔRÉ—149 E. 60th St. (838-8133). Dress opt. French. Spots: steak frites, trufes, grenouilles provencal, rack of lamb. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-10:15. Complete L and D. Closed Sun. (M) AE, MC, V.

LES CELEBRITES—160 Central Park South, in the Essex House Hotel (484-5113). Formal. French. Spots: burger of fresh duck foie gras with gramy smith apples au jus with mixed herb salad, baked truffe maitre d'hotel on a bed of braised asparagus with cabbage and mashed potatoes in a white truffle oil. Res. nec. D only Tue.-Sat. 6-10:30. Private parties for 12. Closed Sun. and Mon. (E) AE, CB, DC, MC, V.

THE MANHATTAN OCEAN CLUB—57 W. 58th St. (371-7777). Dress opt. Seafood. Spots: baked oysters with morel cream, red snapper with rosemary crust, tuna with grapefruit and deep fried leeks. Open Mon.-Fri. noon-midnight, Sat. 5-midnight. Private parties for 125. (E) AE, CB, DC, MC, V.

PETROSSIAN—182 W. 58th St. (245-2214). Jacket required. French. Spots: fresh Russian caviar, ficatrice de Maine lobster, roasted breast of duck with soft white wheatearries, tart apples and cinnamon roasted pecans. Petrossian teasers. Res. nec. L Mon.-Sat. 11:30 a.m.-3. Br Sat.-Sun. 11:30 a.m.-3. D Mon.-Sat. 5-11:30. Sun. to 10. Pre-theater D 5:30-7:30. Post-theater D 10:30-midnight. (E) AE, CB, DC, MC, V.

PLAZA HOTEL—Fifth Ave. and 59th St. (759-3000). Edwardian Room: Formal. Continental. Res. nec. B Mon.-Sat. 7 a.m.-10:30 a.m. L Mon.-Fri. noon-2.30. Br Sun. 11-2:30. D Tue.-Thu. 5:30-10:30. Fri.-Sat. to 10:30. Pre-theater D Tue.-Sat. 5:30-6:30. Pianist Tue.-Sat. L Mon.-Sat. noon-2:45. Br Sat. 11:30-5:41. Pre-theater D Mon.-Fri. 5:30-7:30. Oak Bar: Casual. Sandwich menu daily 11:30 a.m.-1 a.m. Bar till 2 a.m. Oyster Bar: Casual. Seafood. Res. sug. Open Mon.-Sat. 11:30 a.m.-midnight. Sun. from noon. (M-E) Palm Court: Dress opt. Continental. Res. nec. B Mon.-Fri. 7 a.m.-10:45 a.m., Sun. from 8 a.m. L Mon.-Sat. noon-2:45. Br Sat. 11:30-5:41. Pre-theater D Mon.-Fri. 5:30-7:30. Sun. from 8 a.m. L Mon.-Sat. 3:45-6 p.m., Sun. from 4 p.m. Br Sat. 6-midnight. Sun. to 11. (E) AE, CB, DC, MC, V.

PUERTO RICANO—1063 First Ave., at 58th St. (753-7407). Casual. Classic/contemporary regional Mexican. Spots: open grill, sweetwater prawns in garlic, pozole, guacamole to order, pomegranate margaritas, menudo, moles. Res. nec. D daily 5-midnight. (M) AE, CB, DC, MC, V.

RUMPELSTUTZ—50 Central Park South, in the St. Moritz Hotel (755-5800). Casual. American. Spots:

old-fashioned ice cream soda and sandwiches, chicken pot-pie, steaks and chops. Children's menu. B. L and D daily 7 a.m.-12:30 a.m. Pre-theater D 5-7. (M) AE, CB, DC, MC, V.

THE RUSSIAN TEA ROOM—150 W. 57th St. (265-0947). Jacket required for D only. Russian. Spots: blini, shashlik, chicken Kiev. Res. sug. L daily 11:30 a.m.-4:30. Tue Mon.-Fri. 3-5. D daily 4:30-11:30. S after 9:30. Complete D. Private parties. (M) AE, CB, DC, MC, TM, V.

SAN DOMINICO—240 Central Park South. (265-5959). Formal. Italian. Spots: shrimp and beans with Tuscan olive oil, sovo in venison, muscovy duck with black olives, saddle of venison with juniper berries and grilled polenta. Res. nec. L Mon.-Fri. 11:45 a.m.-2:30. D Mon.-Fri. 5:30-11:30. Sun. 4-10. Pre-theater D 5:30-7. Private parties for 40. (E) AE, CB, DC, MC, V.

SERENIDIPITY 3—225 East 60th St. (838-3531). Casual. American. Spots: spiced chicken fennel, foot-long hot dogs with Texas chili, frozen hot chocolate. Res. sug. L and D Mon.-Thu. 11:30 a.m.-12:30 a.m., Fri. till 1 a.m., Sat. till 2 a.m., Sun. till midnight. Private parties for 20-75. (I) AE, CB, DC, MC, TM, V.

TRE SCALINI—230 E. 58th St. (688-6888). Jacket required. Northern Italian. Spots: pasta al mistero, chicken à la Sophia Loren, spiedino alla romana. Res. nec. L daily noon-3. D daily 5-midnight. Pre-theater D daily 5-7. Post-theater D daily 10-midnight. (M-E) AE, CB, DC, MC, V.

Above 60th Street, East Side

ARRIBA ARRIBA—1463 Third Ave., bet. 82nd-83rd Sts. (249-1423). Casual. Mexican. Spots: fajitas, enchilada mole, California burrito. Res. sug. L daily noon-4. D Sun.-Thu. 4-midnight. Fri.-Sat. to 1 a.m. (I) AE, DC, MC, TM, V.

THE BOAT HOUSE CAFE—Central Park, nr. 72nd St. and Fifth Ave. (517-2233). Casual. Regional American. Spots: chilled pacific salmon, country sausage, fried chicken and french fries. Res. sug. L Mon.-Fri. noon-4. Sat.-Sun. from 11:30 a.m. D Mon.-Thu. 6-10. Fri.-Sun. to 11. Private parties for 25-100. Free trolley bus for the Boat House from E. and W. 72nd St. entrances from 7-midnight. (I-M) AE, CB, DC, MC, TM, V.

BRIO—786 Lexington Ave., at 61st St. (980-2030). Casual. Italian. Spots: penne with eggplant in a tomato sauce, lamb chops, red snapper sautéed in white wine and capers. Res. sug. Open for L and D daily noon-midnight. (M) AE, CB, DC, MC, V.

CAFE CROCODILE—354 E. 74th St. (249-6619). Casual. Mediterranean bistro. Spots: carré d'agneau Méditerranéen, fish couscous, seared tuna with ginger and leeks. Res. nec. D only Mon.-Sat. 5:30-11. Prix fixe menu. Private parties for 16-24. Closed Sun. (M) AE.

CAFE NOSIDAM—768 Madison Ave., bet. 65th-66th Sts. (717-5633). Casual. Italian-American. Spots: lobster ravioli, double-cut veal chop with mushrooms, minced seafood in tomato basil sauce. Res. sug. L Mon.-Sat. 11:30 a.m.-5. Br Sun. noon-3. D Mon.-Sat. 5-1 a.m., Sun. to 11. After-theater prix fixe D. (M) AE, MC, V.

CAFE PIERRE—The Pierre, 2 E. 61st St. (940-8185). Formal. Contemporary Continental. Spots: ficatrice de wild mushrooms, asparagus, and ricotta gnocchetti, black bass filet served in artichoke broth, roast baby chicken with sautéed peas, green beans and fingerling potatoes. Res. sug. B daily 7 a.m.-10:30. L Mon.-Sat. noon-2:30. Br Sun. noon-2:30. D daily 6-10:30. S from 10:30. Pre-theater D Mon.-Sat. 5-7. Pianist daily 8-1 a.m. The Rotunda: English afternoon tea daily 3-5:30. (E) AE, CB, DC, MC, V.

CAMPANOLA—1382 First Ave., at 74th St. (861-1100). Dress opt. Italian. Spots: penne alla vodka, grilled double-cut veal chop with portobello mushrooms, rosemary and garlic. Res. nec. L Mon.-Fri. noon-3. D Tue.-Sat. 5-midnight. Sun.-Mon. 5-11. Pianist nightly. (M) AE, CB, DC, MC, V.

CARLYE HOTEL—76th St. and Madison Ave. (744-1600). Café Carlyle: Dress opt. Buffet Br Sun. noon-3. D Tue.-Sat. 6-11. Carlyle Restaurant: Formal. Dress opt. Italian. Spots: penne alla vodka, Sun. 8 a.m.-10:30 a.m. L Mon.-Sat. noon-3. Br Sun. noon-3. D daily 6-11. (M-E) Bernelmans Bar:

Cocktails daily noon-8 a.m. **GALLERY: Tea daily 3-5:30.** **A.E. CB, DC, MC, V.**

ESTIA GREEK—308 E. 86th St. (628-9100). Casual. Greek. Spcls: shrimp tourkoulismo, yuvesti, dolmades, fresh red snapper. Res. nec. D only Tue.-Sun. 5-midnight. Greek music. Tue. Sun. Closed Mon. (M) **A.E. MC, TM, V.**

EWAN'S CAFE—1589 First Ave., bet. 82nd-83rd Sts. (628-5054). Casual. Hungarian. Spcls: wienerschnitzel, roast duck, stuffed cabbage. Res. sug. Fri. 11 a.m.-11:30 a.m.-4. D daily 4-11. (M) **MC, TM, V.**

JOB—160 E. 64th St. (223-5656). Dress opt. French. Spcls: goat cheese and potato terrine with arugula juice, duck warm with spring roll and tamarind vinaigrette, warm chocolate Valrhona cake with vanilla ice cream. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Thu. 6-11. Fri.-Sat. to 11:30. Private parties for 28. Closed Sun. (M-E) **A.E. MC, V.**

LE BOEUF A LA MOE—539 E. 81st St. (650-9664, 249-1473). Dress opt. French. Spcls: rack of lamb, veal cavalcade, duck à l'orange. Res. sug. D only daily 5:30-11. Complete D. Private parties for 30. (M) **A.E. DC, MC.**

LE CIRQUE—38 E. 65th St. (794-9292). Formal. French. Spcls: pasta primavera, blanquette de St. Jacques julienne, cordon rouge aux pommes sauce citron. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 6-10:30. Complete L. Closed Sun. (E) **A.E. CB, DC.**

LETIZIA—1352 First Ave., bet. 72nd-73rd Sts. (517-2244). Dress opt. Italian. Spcls: mezzanina pasta stuffed with broccoli rabe and shrimp, pheasant with wild mushrooms and truffles in a party crust and snapper with vegetables in parchment. Res. sug. Open for L and D Sun.-Thu. noon-midnight. Fri.-Sat. to 1 a.m. Private parties for 80-100. Pianist nightly. (M-E) **A.E. CB, DC, MC, V.**

LUSARDIS—1494 Second Ave., bet. 77th-78th Sts. (249-2020). Casual. Northern Italian. Spcls: tortellini with four cheeses, veal martini, pesce spada romagnolo. Res. nec. L Mon.-Fri. noon-3. D daily 5-midnight. (M) **A.E. CB, DC, V.**

MAD MATTER—1485 Second Ave., bet. 77th-78th Sts. (630-4917). Casual. American-pub. Spcls: Cajun chicken salad, Caribbean beef kebabs, black Angus steak. L Mon.-Fri. 11:30 a.m.-4. Br Sat.-Sun. 11 a.m.-4. D Sun.-Thu. 4-1:30 a.m.-4. Br Sat.-Sun. to 3 a.m. Private parties for 50-60. (M) **A.E. MC, TM, V.**

MARX'S—25 E. 77th St., in the Mark Hotel (879-1864). Casual. French-California. Spcls: barbecued striped bass with wild-mushroom packets, risotto cakes with lobster remoulade, roast rack of lamb with potato and wild-mushroom Napoleon. Res. sug. B daily 6:30 a.m.-11 a.m. L Mon.-Sat. 11:30 a.m.-2:30. Br Sun. 11:30 a.m.-2:30. Afternoon tea daily 2:30-5:30. D daily 6:30-10:30. Banquets for 25-200. (E) **A.E. CB, DC, MC, V.**

MO'S CARIBBEAN—1454 Second Ave., at 76th St. (650-0561). Casual. American-caribbean. Spcls: coconut shrimp, jerk chicken, grilled green vegetables. Res. sug. Br Sat.-Sun. 11:30 a.m.-4. D daily 4-3 a.m. (M-E) **A.E. CB, DC, MC, V.**

MULHOLLAND DRIVE CAFE—1059 Third Ave., at 63rd St. (319-7740). Casual. American-Italian. Spcls: chicken pot-pie, sautéed crab cakes, chicken piccata. Res. sug. L Mon.-Sat. 11:30 a.m.-5. Br Sun. 11:30 a.m.-4. D Mon.-Thu. 5-midnight. Fri.-Sat. to 1 a.m., Sun. 4-11. (M) **A.E. DC, MC, V.**

MUMBLE—1622 Third Ave., at 91st St. (427-4355). Casual. Regional. American. Spcls: grilled chicken with three sauces, Caribbean steamed grouper with plantains, 8-oz hamburger, broiled fresh fish. No res. L and D Sun.-Thu. 11:30 a.m.-2 a.m., Fri.-Sat. to 3 a.m. Bar till 4 a.m. Br Sat.-Sun. 11 a.m.-4. Also 602 Second Ave., at 33rd St. (889-0750). (I) **A.E. MC, V.**

NANNI IL VALLETTO—133 E. 61st St. (838-3939). Dress opt. Italian/Abbruzzese. Spcls: capellini primavera, seasonal game, baby lamb in Abruzzese style, baked branzino. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5:30-11:30. Closed Sun. (E) **A.E. CB, DC, MC, V.**

NINE NINETY FIVE FIFTH—995 Fifth Ave., at 81st St., in the Stanhope Hotel (288-5800). Casual. Continental. Spcls: confit of free range chicken with rosemary and pommary pasta, seared sashimi tuna en papillote with seaweed salad and green remoulade, blackened fillet of red fish with squid ink vegetable

risotto and frizzled leeks. Res. sug. B Mon.-Sat. 7 a.m.-10:30 a.m., Sun. to 10 a.m. L Mon.-Sat. noon-2:30. Buffet Br Sun. 11:30 a.m.-2:30. D daily 6-10:30. Dinner-dance every Fri.-Sat. 8-midnight. (E) **A.E. CB, DC, MC, V.**

NINO'S—1354 First Ave., bet. 72nd-73rd Sts. (988-0002). Casual. Italian. Spcls: tortini di mozzarella alla Romana, spaghetti poveraccio, combinazione alla griglia italiana. Res. sug. L daily noon-5. D Sun. 11:30-5. 5-11. Fri.-Sat. to midnight. Sun. 5-10. Jazz pianist Tue.-Sat. 8:30-12:30 a.m. (M) **A.E. DC, MC, V.**

PARK AVENUE CAFE—63rd St. at Park Ave. (644-1900). Casual. American. Spcls: spit-roasted leg of lamb and lamb chops with tomato couscous, grilled swordfish chop with herbs and lemon. Res. sug. L Mon.-Fri. 11:30 a.m.-2:30. Br Sun. 11 a.m.-2. D Mon.-Sat. 5:30-10:45. Sun. 4:30-9:30. Private parties for 30-80. (E) **A.E. DC, MC, V.**

THE POLO—840 Madison Ave., at 69th St. (439-4835). Casual. Contemporary American. Spcls: terrine of fresh foie gras with tiny green beans and sundried cherry compote; strudel wrapped shrimp with shaved fennel, mesclun greens and tomato nicocio; caramelized swordfish with asparagus, sweet vegetable pan broth and artichoke. Res. sug. B daily 7 a.m.-10 a.m. Br Sun. noon-2:30. L daily noon-2. D daily 6-10. Private parties for 10-40. (E) **A.E. CB, DC, MC, V.**

POST HOUSE—28 E. 63rd St. in the Lowell Hotel (935-2888). Dress opt. American. Spcls: prime filet mignon, cajun rib steak, crab cakes, fresh seafood. Res. sug. L Mon.-Fri. noon-4:30. D daily 5-midnight. (E) **A.E. CB, DC, MC, V.**

PRIMO—1226 Second Ave., at 64th St. (758-1775). Casual. Italian. Spcls: panzotti Genovese, imported branzino grilled with fresh herbs, roast veal thigh sliced with roast potatoes. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5-midnight. Sun. 5-11. (M-E) **A.E.**

REGENCY HOTEL—540 Park Ave., at 61st St. (759-4100). 540 Park: Jacket required. American. Spcls: red snapper napoleon with shoestring potato and onion tomato salad, roast peppered tuna with scallion mashed potatoes and spinach lemon-apricot crust, roast free range chicken with provencal herb sauce. Res. sug. B daily 7 a.m.-11 a.m. L Mon.-Sat. noon-3. D daily 6-10. Br Sun. noon-3. Guastini Fri.-Sat. from 6-10. (M) **A.E. CB, DC, MC, V.**

SEL & POIVRE—853 Lexington Ave., bet. 64th-65th Sts. (517-5780). Casual. French-American. Spcls: steak au poivre, roasted duck with brandied berries, Moroccan couscous (Fri.-Sat. only). Res. sug. L daily noon-5. Br Sun noon-4. D daily 5-11. (M) **A.E. CB, DC, MC, V.**

SIGN OF THE DOVE—1110 Third Ave., at 65th St. (861-8080). Dress opt. American. Spcls: butterflied sautéed ravioli, ricotta, parmesan and sage butter, pan-seared steak in a green curry broth, oriental greens and dried shiitakes, venison loin with prunes and apples, parsnip puree and red wine sauce. Res. sug. L Tue.-Fri. noon-2:30. Br Sat.-Sun. 11:30 a.m.-2:30. D Mon.-Fri. 6-11. Sat. 5:30-11:30. Sun. 6-10. Private parties for 150. (E) **A.E. CB, DC, MC, TM, V.**

SISTINA—1555 Second Ave., bet. 80th-81st St. (861-7660). Casual. Northern Italian. Spcls: roasted snapper, sautéed rabbit, risotto primavera. Res. nec. D only Mon.-Sat. 5-midnight. Closed Sun. (E) **A.E. MC, V.**

TROIS JEAN—154 E. 79th St. (988-4858). Casual. French. Spcls: homemade foie gras terrine, cassoulet, skate fish served with beef broth. Res. sug. L daily noon-2:30. D daily 5:30-11. Prix-fixe menu 5:30-6:30. 10-11. Private parties for 35-60. (E) **A.E. MC, V.**

Above 60th Street, West Side

CAFE DES ARTISTES—17 E. 67th St. (877-3500). Jacket req. after 5. French. Res. nec. L Mon.-Fri. noon-3 a.m., Sun 10-3. D Mon.-Sat. 5:30-12:30 a.m., Sun. 5-11. (M-E) **A.E. CB, DC, MC, V.**

CAFFE POPOL—351 Columbus Ave., bet. 76th-77th Sts. (362-1777). Casual. Italian. Spcls: pizza, pasta, pollo, panini. L Mon.-Fri. 11:30 a.m.-4. Br Sat.-Sun. 11 a.m.-3. D daily 4-11. (M) **CB, DC, MC, V.**

CONSERVATORY—115 Central Park West, bet. 61st-62nd St., in the Mayflower Hotel (581-0896). Casual. Continental. Spcls: grilled fresh fish, pasta, linguini frutti de mare. B daily 7 a.m.-11:30 a.m. L daily 11:30 a.m.-4. Prix fixe Tue. noon-4:30. D daily 4-midnight. Pre-theater D 5-7. Private parties for 100. (M) **A.E. CB, DC, MC, V.**

COPELAND'S—547 W. 145th St. (234-2357). Casual. Soul/creole. Spcls: barbecue spare-ribs, braised oxtail, jambalaya, Louisiana gumbo. Res. sug. Gospel Br Sun. 11:30 a.m.-3. D Mon.-Thu. 4:30-11. Fri.-Sat. to midnight. Sun. 3-11. Jazz Tue.-Sat. (M) **A.E. DC, MC, V.**

FUJIMAMA MAMA—467 Columbus Ave., bet. 82nd-83rd Sts. (769-1144). Casual. Japanese. Spcls: sushi, sashimi, steamed dumpling, battered-fried calamari. Res. sug. D only Mon.-Thu. 6-midnight. Fri.-Sat. to 1 a.m., Sun. 5-11. (M) **A.E.**

MUGHALI—320 Columbus Ave., at 75th St. (724-6363). Casual. Indian. Spcls: tandoori chicken, oven fresh bread, lamb rogan gosh. Res. sug. Br Sat.-Sun. noon-4. D Sun.-Thu. 5-11:30. Fri.-Sat. 5-midnight. (M) **A.E. CB, DC, MC, V.**

SANTA FE—72 W. 69th St. (724-0822). Casual. Southwestern/Mexican. Spcls: grilled swordfish, tacos al carbon, enchiladas suizas. Res. sug. L daily noon-4. D daily 4-midnight. (M) **A.E. MC, V.**

SCALETTO—50 W. 77th St. (769-9191). Casual. Northern Italian. Spcls: linguini with shiitaki, asparagus, olive oil and garlic; grilled halibut on a bed of spinach, braised veal with homemade gnocchi. Res. sug. D daily 5-11. Private parties for 20-150. (M) **A.E. CB, DC, MC, V.**

SYLVIA'S—328 Lenox Ave., bet. 126th-127th Sts. (996-0660). Casual. Soul Food. Spcls: barbecue spare-ribs, southern fried chicken with collard greens, peas and rice; beef short ribs. Res. sug. B Mon.-Fri. 7:30 a.m.-1. L Mon.-Sat. 11 a.m.-3. Br Sun. 1-7. D Mon.-Sat. 3-10:30. (I) **No credit cards.**

TAVERN ON THE GREEN—Central Park at 67th St. (873-3200). Casual. American. Spcls: grilled filet mignon with potato gratin, sautéed Louisiana shrimp with wild rice, classic Caesar salad. Res. sug. L Mon.-Fri. noon-3:45. D Sun.-Thu. 5:30-11:30. Fri.-Sat. 5-midnight. Br Sat.-Sun. 10 a.m.-3:45. Private parties for 15-150. (E) **A.E. CB, DC, MC, V.**

ZACHARY'S—51 W. 64th St. (721-1700). Casual. American. Spcls: chicken pot-pie, grilled lamb chops with potato gratin, spinach and ricotta ravioli with sage, garlic, tomatoes and parmesan cheese. Res. sug. L daily 11:30 a.m.-5. Br Sat.-Sun. 11 a.m.-4. D Sun.-Thu. 5-midnight. Fri.-Sat. to 1 a.m. (M) **A.E. CB, DC, MC, V.**

BROOKLYN

THE RIVER CAFE—1 Water St. (718-522-5200). Jacket required. American. Spcls: sautéed foie gras with pumpkin seeds and pear, rack of lamb in a chestnut meal crust, salmon seared with ginger and cracked pepper. Res. nec. L Mon.-Fri. noon-2. Br Sat. noon-2:30. Sun. 11:30-2:30. D nightly 6-11:30. Pianist nightly. (E) **A.E. CB, DC, MC, V.**

QUEENS

RALPH'S ITALIAN RESTAURANT—75-61 31st Ave., Jackson Heights (718-899-2555). Casual. Italian. Spcls: veal rollatini, spaghetti carbonara, chicken Valdostana. Res. sug. Open Mon.-Thu. noon-10:30. Fri. to 11, Sat. 4-11. Complete D. Closed Sun. (I) **A.E. DC, TM, V.**

VILLA SECONDO—184-22 Horace Harding Expy., Fresh Meadows (718-762-7355). Casual. Northern Italian. Res. sug. L and Tue.-Fri. noon-11, Sat. 4-midnight, Sun. 2-11. Complete L. Closed Mon. (I-M) **A.E. DC, MC, V.**

WATER'S EDGE—44th Drive at the East River (718-482-0033). Jacket required. American/continental. Spcls: grilled shrimp toast with tomato, cold salad, yogurt curd and avocado; roast rack of lamb with chickpea pancake and grilled vegetable kabob with mint chutney; roast fillet of grouper with sautéed greens and gazpacho broth. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 6-11. Tue.-Sat. Private parties for 400. Free ferry service from Manhattan. Closed Sun. (E) **A.E. CB, DC, MC, V.**

OTHERS EVENTS

DOG DAYS—The Westminster Kennel Club Dog Show is 2/14-15, 8:30-11:30 a.m. Madison Sq. Garden. \$20 adults; \$10 children (465-MSG1). . . **The Progressive Dog Show** presents the "Toy Group Show" on 2/11, 9 a.m.-6 p.m. New York Hotel/Pennsylvania, 401 Seventh Ave., at 33rd St. \$5 (736-5000). . . **Yorkshire Terrier Club of Greater New York** hosts the "Best in Show" on 2/12-13, 9 a.m.-6 p.m. on 57th St., 440 W. 57th St. \$4 adults; \$2 seniors; \$1 children (201-568-2280). . . **The Chinese Lunar New Year** (Year of the Dog) begins midnight on 2/10. Join the **Asian American Arts Center** for a "Folk Art Lunar New Year Festival Performance," featuring presentations by folk artists and traditional performances, on 2/13, 1-3 p.m. Bowery, 3rd floor. \$7 adults; \$5 children (233-2154). . . **The New York Chinese Cultural Center** hosts "Celebrate the 46/2nd Lunar New Year," featuring dance, exhibitions, and demonstrations, on 2/12 at 8. Tribeca Performing Arts Center, 19 Chambers St. \$7-\$12 (346-8510).

FAIRS, SHOWS, AND FESTIVALS—Angelika Film Center hosts "Understanding Cinema," the Slavko Vorkapich Master Lecture Series, with discussions led by Benjamin Haymen, on 2/10-11, 6:30-8:30, and 2/12-13, 10 a.m.-noon. Corner of Houston and Mercer Sts. Reserve: \$250; students \$225 (274-1978). . . **Wendy's New York Army Show** is 2/9, 4-9 p.m.; 2/10-12, noon-9 p.m.; 2/13 noon-6 p.m. Park Ave. at 67th St. \$10 (472-1189). . . **The Lincoln Square Synagogue** hosts the "Third Annual Pre-Purim Judaic Arts & Crafts Festival," on 2/12, 8-midnight, 200 Amsterdam Ave. \$10 (674-6100). . . **The Comic Book Spectacular**, featuring "live" appearances by popular superheroes, is 2/11-13. With guest artists, lectures, costume contests, and more. Jacob Javits Convention Ctr., 34th St. and Eleventh Ave. \$7 for all on 2/11; \$15 adults, \$8 children on 2/12-13 (908-788-6845). . . **The New York Botanical Garden** hosts "Hearts and Flowers" on 2/13, 11 a.m.-3 p.m. Family activities include a card-making workshop, forest tours, and more. 200th St. and Southern Blvd., Bronx. \$3 (718-871-8777).

PERFORMANCES—Dixon Place hosts *White Gift*, a one-woman show by Heather Woodbury, on Saturdays, through 2/19, at 10:30, 258 Bowery, bet. Houston and Prince Sts. \$7 (219-3088). . . **The W.O.W. Cafe** presents "Winterfest '94: New Work by Lesbians" through 2/12. Featuring *The Medusa Project* and *Susanna (and the Elders)* on 2/10-12, 52 E. 4th St. \$6-\$8 (400-8067). . . **La Mama Etc.** presents *X Train*, a new play by Harold Dean James, through 2/13, on 2/13-13 Barbara Benary's *Karma: A Slender Puppet Opera*; on 2/10 a performance by Stuart Sherman, 74A East 4th St. \$12 (475-7710). . . **The Art of Hanging Fire**, a performance piece about the life and work of sculptor Eva Hesse, is through 2/12 at the **Ohio Theater**, 66 Wooster St. \$12 (924-0077). . . **P.S. 122** presents *Sally Silvers & Dancers* on 2/10-13 at 150 First Ave., at 9th St. \$8 (477-5288). . . **Aaron Davis Hall's** "New Plays/New Voices/New Visions" series is through 4/1. This week, *What Is This Thing Called Love*, a Valentine's Day program of fiction and poetry with Sekou Sundiata, Jessica Hagedorn, Kurt Lamin, and others. City College of New York, Convent Ave. and West 135th St. \$12-\$16 (650-7100).

BENEFITS—Broadway Cares/Etiquette Fights AIDS hosts "Kids Care," concert starring David Egan, Danny Gerald, and others, on 2/13 at 6:30. The Tribeca Performing Arts Center, 19 Chambers St. \$10 (840-0770). . . **The New York Academy of Art** celebrates the opening of its permanent academy building with the "Tribeca Ball" on 2/15 at 7, 111 Franklin St. \$350 (966-0300). . . **Act Up and Data Committee's** Fundraiser Flea Market is 2/12, 10 a.m.-4 p.m. Lesbian and Gay Community Services Cen-

ter, 208 W. 13th St. Free (929-0169). . . **The AIDS Resource Center's** sixth annual "Open Your Heart Auction" is 2/10 at 5. The Puck Building, corner of Lafayette and Houston Sts. \$50 and up (633-2500). . . **Ambassador Galleries** hosts a benefit for the **Clyde Vinson Memorial Fund** on 2/13, 5-8 p.m. Proceeds to Voice and Speech Trainers Assoc. scholarship funds. 137 Spring St. \$10 (431-9431).

LECTURES, DISCUSSIONS, AND READINGS—The Education Department of the Whitney Museum of American Art presents a series of nine seminars with artists discussing their work. This week, Ashley Bickerton on 2/10 at 6:15, 945 Madison Ave., 5th floor. Individual tickets available night of event; call for availability: \$20 (466-0211). . . **The 92nd Street Y** hosts "New York: The Culture Capital of the World?" through 2/17. This week, a discussion with Nathan Leventhal, Don Scardino, and Isiah Sheffer on 2/10 at 8, 1395 Lexington Ave. \$16 (995-1100). . . **The Poetry Project** presents a Valentine's Day reading with Greg Masters, Silvia Sanza, Jeffery Conner, and others on 2/14 at 7, readings by Bob Holman and Sekou Sundiata on 2/16 at 8, "Unconscoured: Artists Journals" with Sylvia Plachy, Duncan Hannah, and Seth King on 2/18 at 10:30. St. Mark's Church in the Bowery, Second Ave. and 10th St. \$6 (674-4910). . . **The Unterberg Poetry Center** of the 92nd Street Y hosts a reading by Thulani Davis, Iriti Spandau, and Chuck Wachtel on 2/14 at 8, 1395 Lexington Ave. \$8 (996-1100). . . **The New York University Creative Writing Program** presents a reading by Jamaica Kincaid on 2/11 at 7, Tishman Auditorium, 40 Washington Sq. South. Free (998-8800). . . **The Drawing Center** presents "Nightlight '94," with readings by John Giono, Susan-Lori Parks, and Victor Bookin, on 2/9 at 7, 35 Wooster St. \$5 (219-2164). . . **Symphony Space** presents "Selected Shorts: A Celebration of the Short Story," on 2/9 at 6:30, with Stevenson's *The Song of the Morning* read by Debra Monk; Carter's *The Company of Mr. Lyon* read by Christina Pickles; and White's *The Troll* read by Ivy Austin. 2537 Broadway, at 56th St. \$12.50 (864-5400). . . **Town Hall** presents "Century of Change" series. This week, "Love & Hard Times," with Isiah Sheffer, Jonathan Hadary, Ivy Austin, and others, on 2/14 at 8, 123 W. 43rd St. \$10 (997-1003).

COMPILED BY NORMAN VANAMEE

TOURS

ART & INDUSTRY—2/16 at 1: A Long Island City Tour. A look at the imaginative recycling of warehouses into light manufacturing centers with avant-garde art installations. Sponsored by the Municipal Art Society. \$15 plus transportation (935-3960).

URBAN EXPLORATIONS—2/13 at 1: The East Village and Old Merchant's House. A tour of the Lafayette historic area with a final stop at one of New York's historic houses. \$15. (718-721-5254).

ADVENTURE ON A SHOESTRING—2/12 at 11 a.m.: Haunted Greenwich Village. . . 2/12 at 3: Big Apple Love Affairs. \$5; reserve (265-2663).

BIG UNION WALKING TOURS—2/19 at 1: Greenwich Village North of Washington Sq. . . 2/20 at 1: Historic New York: City Hall to the Battery. \$9 adults, \$7 students and seniors; reserve (439-1093).

LITERARY TOURS OF GREENWICH VILLAGE—Walk in the footsteps of famous American authors. 2/11-13 at 1: Literary Lovers of Greenwich Village. For tales of illicit liaisons and sweet romance, meet at the Washington Sq. Arch. Reserve: \$10 (924-0239).

TOURS WITH THE 92ND STREET Y—2/13 at 1: The Chel-

sea Hotel. \$25. Reservations required for all tours. (996-1100).

LOWER EAST SIDE TENEMENT MUSEUM TOURS—Sundays at 1: **Streets Where We Lived**. A multi-ethnic walk focusing on the Lower East Side, Chinatown, and Little Italy. \$12; students \$10. . . **The Spirits of 97 Orchard**. A tour of a restored 19th-century tenement. Mon-Fri. at 11 a.m. and 2 p.m. tours leave every hour on the half hour from 10:30 a.m. to 4:30. \$5 adults, \$3 children (431-0233).

SIDEWALKS OF NEW YORK—5/17-4/201 for information. Each tour, \$10. Call for weekday tour schedules. Bus tours are also available (388-2286, for information). 2/12 at 2 and 6; 2/13 at 2: **Lovers' Stroll Through Greenwich Village**. . . 2/12, 19, 26 at 6: **Ghosts After Sunset**. Tour Greenwich Village as night falls. Meet at Washington Sq. Arch. . . 2/12, 19, 26 at 6: **Ye Olde Tavern Tour**. A pub crawl through historic watering holes in Greenwich Village. Meet at Washington Sq. Arch. Drinks and tips not included. . . 2/20, 26, 27 at 2: **Famous Murder Sites**. Meet in front of the Park Central Hotel, Seventh Ave. at 56th St., to take in the locales of some of the city's past crimes. . . 2/13, 20, 27 at 1: **The 101-Year-Old Broadway Baby**. Tour the historic theater district with a New York actor. Meet at the Marriott Marquis on Broadway and 45th St.

NEW YORK CITY CULTURAL WALKING TOURS—2/9 at 2: **Rockefeller Center Walking Tour**. With Alfred Pommer as your guide, take a look at the city's landmarks, architecture, history, and outdoor art. Meet in the 645 Olympic Tower atrium on E. 51st St., bet. Fifth and Madison Aves. \$10 (979-2388).

DON'T BE A STRANGER AMONG US—Sundays at noon. A walking tour through the Lubavitch Chassidic community in Crown Heights, Brooklyn. Visit a mikva, a Chassidic synagogue, a mazlitz bakery, and a Chassidic art gallery. \$10; reserve (718-953-5244).

SOHO ART TOURS—An inside look at the SoHo art community. Examine cast-iron buildings, visit galleries and artists' studios. Every Sat. at 11 a.m.; \$20; reserve (431-8555).

CENTRAL PARK—2/12 at 2 North End Discovery Series. For this week's installment about botany, meet at the Charles A. Dana Discovery Center at 110th St. . . 2/13 at 2: **Where, Oh Where, Have the Animals Gone?** Learn about hibernation from the park's rangers. Meet at 81st St. and Central Park W. Free (427-4400).

URBAN PARK RANGERS—Walks and workshops; phone for details of the weekend programs. Bronx (548-7070). Brooklyn (718-287-3400). Manhattan (427-4040); also see "Central Park." Queens (718-699-4204). Staten Island (718-667-6422).

COMPILED BY KATE O'HARA

SPORTS

HOCKEY—Rangers, Madison Square Garden (465-MSG1). \$12-\$50. 2/11 at 7:30, vs. Quebec. . . Islanders, Nassau Veterans Memorial Coliseum, Uniondale, L.I. (516-794-4100). \$16-\$40. 2/12 at 7:10, vs. Florida. 2/15 at 7:40, vs. Tampa. . . New Jersey Devils, Byrne Arena, E. Rutherford, N.J. (201-935-6050). \$14-\$35. 2/10 at 7:35, vs. Vancouver.

BASKETBALL—Knicks, Madison Square Garden (465-MSG1). \$13-\$85. 2/10 at 7:30, vs. Golden State. . . New Jersey Nets, Meadowlands Arena, E. Rutherford, N.J. (201-935-8888). \$16-\$45. 2/9 at 7:30, vs. Cleveland. 2/15 at 7:30, vs. New York.

STEPS—Snowflake Four Mile. 2/13 at 10 a.m., in Central Park. Road Runners Club, 9 E. 89th St. (860-4455).

ACTIVITIES FOR CHILDREN

COMPILED BY VIVIAN BARAD

CHINESE CULTURAL CENTER—For all ages. 2/12 at 8: Celebrate the Lunar New Year at a festival of Chinese music and dance. Featuring a sword-filled, silkwashed performance by the **Chinese Folk Dance Company**. Also, watch demonstrations of Chinese crafts like painting, carving, paper cutting, and calligraphy. Tribeca Performing Arts Center, 199 Chambers St. (346-8510). \$7; \$10; reserve.

BROADWAY ARTS—For ages 13 and up. 2/12 at 1: Andre DeShields directs **Down-Hearted Blues: Bessie Smith**, a musical starring Mary Bond Davis, presented in honor of Black History Month. This life story of jazz singer Bessie Smith examines her struggles with poverty, racism, and substance abuse. Westbeth Theater Center, 151 Bank St. (245-4688). \$7.50; reserve.

LITTLE ORCHESTRA SOCIETY—For ages 3-5. Sat. at 10:30 a.m. and 11:45 a.m.; Sun. at 12:30 and 1:45. Maestro Dino Anagnos leads **The Orchestra: A Happy Family**, featuring such works as Gershwin's *Strike Up the Band*. Florence Gould Hall, 55 E. 59th St. (704-2100). \$30; reserve.

CLASSIC STAGE COMPANY—For ages 8 and up. Tues.-Sat. at 8. Sun. at 3: Pierre Corneille's *The Illusion*, brilliantly adapted by playwright Tony Kushner. The tale is set in 1630 and follows the journey of Prudent, an attorney from Avignon, France, whose search for his son is aided by a sorcerer. David E. Bjornson directs. 136 E. 13th St. (677-4210). Adult with a child, \$10; reserve.

PAPER BAG PLAYERS—For ages 4-9. Sat. and Sun. at 2: Judith Martin's new show, *The Paper Bag Players, Rain or Shine*, celebrates nature with dancing elephants and a visit to the rain forest. With music by Donald Ashwander. Kaye Playhouse, 68th St., bet. Park & Lexington Aves. (772-4488). \$14; reserve.

SQUARE DANCE—For all ages. 2/12 at 6:30. An old-fashioned **Northern Hoedown**, with the Carnegie Hall Band. World Financial Center Winter Garden, bet. Vesey and Liberty Sts. (945-0505). Free.

OPEN EYE THEATRE—For ages 8 and up. Wed. at 10:30 a.m.; Sat. at 8. Sun. at 2: Lee Hunkins's music-filled play *Freedom Is My Middle Name*. The tale of Stagecoach Mary and a group of students who take a trip in time, meeting African-American heroes along the way. Emerson directs. 270 W. 89th St. (769-4143). \$7; adults \$12; reserve.

NEW YORK YOUTH THEATRE—For ages 4 and up. Wed.-Fri. at 6; Sat. at 2 and 6; Sun. at 2: **Charlie and the Chocolate Factory**, this staged version includes all the oddball characters from Roald Dahl's classic tale, remember the Umpaloompas and Mike TeeVee? 422 W. 57th St. (315-3777). \$5; reserve.

KIDS CURIOUS—For ages 2-5. Sun. from 1-4: **Valentine's Day Celebration** includes card making, music, and a screening of three animated films by Ramu Dhara. 480 Second Ave., at 27th St. (696-9111). Free.

ON STAGE PRODUCTIONS—For ages 5-12. Sat. at 2:30: Celebrate the Chinese New Year with *Monkey Business II: The Continuing Adventures of Wu-Kong the Monkey King*. Director Virginia Wing's adaptation of a sixteenth-century Chinese tale features traditional music, dance, and martial arts. Emily Dickinson Theatre, P.S. 75, 735 West End Ave., (666-1716). \$6; adults \$8; reserve.

CRAPTS STUDIES LEAGUE—For ages 5 and up. 2/12 from 10 a.m.-12:30. **Printmaking**, make relief and linocut-block prints with artist Noah Jemisin. YWCA, 610 Lexington Ave. (735-9731). \$6; reserve.

ROLLER-SKATING AT THE ROXY—For ages 4-14. Sun. from 2-6: A supervised afternoon just for kids at the Roxy's 5,500-square-foot roller rink. 515 W. 18th St., bet. Tenth and Eleventh Aves. (645-5156). \$7.50; adults \$9.50; skate rental \$1.50; lessons available.

HORTICULTURAL SOCIETY OF NEW YORK—For ages 5-11. Sat. from 1-3: During the **Indoor Gardening Workshop** learn about a plant's life cycle as you plant seeds and make a planter out of recycled materials to take home. 128 W. 58th St. (757-4915). \$18; reserve.

NEW YORK MUSIC EXHIBIT—For ages 6 and up. Through 2/28: Weekdays 4 a.m.-7: Artists Tim Watkins and Carol May's colorful, interactive exhibit explores New York City's music history. Bertschmann Building, 1540 Broadway, at 45th St. (782-1000). Free.

THEATREWORKS/USA—For ages 5 and up. Sat. and Sun. at 12:30: John Allen and Jeff Lodin's musical *Young Abe Lincoln*. The story, set in 1830s Illinois, tells of young Abe's passion for fairness which eventually leads him into politics and law. David Beach and Kate Broderick direct. Promenade Theatre, 2162 Broadway, at 76th St. (677-5959). \$16; reserve.

MARIONETTE THEATRE—Sponsored by the City Parks Foundation. For ages 3 and up. Tues.-Fri. at 10:30 a.m. and noon; Sat. at noon and 3: **The True Story of Rumpelstiltskin**, the story of an odd little man who spins straw into gold for the Miller's daughter. Swedish Cottage, W. 81st St. or E. 79th St. entrance, Central Park (988-0933). \$4; adults \$5; reserve.

FESTIVALS & FAIRS—For all ages. Sat. at 11 a.m.-4: **Storycrafters Storytelling and Bookfair** features troubadour-style storytelling accompanied by music on a hammered dulcimer, guitars, and more. Rudolf Steiner School, 15 E. 79th St. (535-2130). Free.

HENRY STREET SETTLEMENT—For ages 4 and up. Sat. at 2: **Ballet Hispanico**. Abrons Arts Center, 466 Grand St. (598-0400). \$3; adults \$4; reserve.

NEW MEDIA REPERTORY COMPANY—For ages 3-7. Sat. at 3: Director Miranda McDermott's *Alfred the Dragon and the Mysterious Time Changes*. This modern Alfred's detective skills are pitted against a villainous gang causing mayhem with hours and minutes. With audience participation. 512 E. 80th St. (734-5195). \$6; adults \$7; reserve.

SHADOW BOX THEATRE—For ages 4 and up. 2/13 at 2: **The African Drum**, a musical about the adventures of a young African girl named Kijana. With shadow puppets and a live drummer. Symphony Space, 95th St. and Broadway (864-1414). \$10; reserve.

L'HEURE DU CONTE—For ages 3-6. 2/15 at 4: The French Institute Alliance Francaise presents an hour of classic and modern tales, read in French. 22 E. 60th St. (385-6100). ext. 215. \$3; reserve.

WINGS THEATRE COMPANY—For all ages. Sat. and Sun. at 1: Director Bill Solly's musical, *The Cat in the Castle*, about two cool New York cats who sneak into a fairyland castle. Wings Theatre, 154 Christopher St. (627-2961). \$5.

ARTS CONNECTION—For ages 5 and up. Sat. at 12:30: Make a valentine out of hand-made paper during the **Papermaking Workshop**. \$1. Sat. at 3: *Troika*, a program of dance and discussion with young dancers from the New York City Ballet Education Department. \$4. 120 W. 46th St. (302-7433).

BROADWAY PIXIE JUDY TROUPE—For all ages. Sat. and Sun. at 2:30: Jonathan Freeman directs an adaptation of the Broadway musical *The Thief of Bagdad*—a magical tale about one wish and 1,001 nights. Mazur Theatre, Asphalt Green, 555 E. 90th St. (688-1740). \$12; adults \$14; \$15 at door.

BANK STREET CENTER—For ages 5 and up. Sat. at 2: **Tom Sawyer**, a musical adaptation of Mark Twain's classic coming-of-age tale. 610 W. 112th St. (875-4277). \$3; adults \$6; reserve.

STORY SALAD VII—For ages 3-9. 2/12 at 2: **Story Salad VII** serves up a mix of music and storytelling, with lots of audience participation. Martin Theatre, Dalton School, 108 E. 89th St. (838-0299). \$7.50 at door.

THE PUPPET COMPANY—For ages 2 and up. Sun. at 1 and 3: Puppeteer Steven Widerman presents *The Al E. Gator Show*, a musical revue and variety talk show. Metropolitan Cafe, 31 Union Square West (741-1646). \$7.50; reserve.

LITTLE PEOPLE'S THEATRE COMPANY—For ages 2-10. Sat. and Sun. at 1:30: **Sleeping Beauty**, at 3: *Cinderella*. Courtyard Playhouse, 39 Grove St. (765-9540). \$8; reserve.

WEST END GATE CHILDREN'S THEATRE—For ages 3-9. Sat. at 1: **Silly Billy**. Broadway, bet. 113th and 114th Sts. (662-8830). \$7; reserve.

PUPPET PLAYHOUSE—For all ages. Sat. and Sun. at 10:30 a.m. and noon: **Banana Ribbons**, storytelling with shadow puppets by Ronald Sopyla. 555 E. 90th St. (369-8890). \$3.50; reserve.

NEW YORK PUBLIC LIBRARY FREE PROGRAMS—2/9 at 4:30. For ages 6 and up: **Poetic Visions: A Celebration of African-American Poetry**, presented by Joanna Featherstone. 125th Street Branch, 224 E. 125th St. (534-5050). • 2/14 at 3:30. For ages 3-7: **Valentine's Day Sing-Along**, with Jeff Sorg. 67th Street Branch, 328 E. 67th St. (734-1717).

BRONX DANCE THEATRE—For ages 4 and up. Sun. at 2 and 3:30: The Bronx Arts Ensemble and the Bronx Dance Theatre present Prokofiev's *Peter and the Wolf*, along with an introduction to the orchestra's instruments. 286 E. 204th St., at Bainbridge Ave., Bronx (718-601-7399). \$10; adults \$12.50; reserve.

PUPPETWORKS PARK SLOPE—For ages 3 and up. Sat. and Sun. at 12:30 and 2:30: Hans Christian Andersen's classic tales, *The Snow Queen* and *The Emperor's New Clothes*, adapted for the marionette stage by Nicholas Coppola. 338 Sixth Ave., Brooklyn (718-965-6568). \$5; adults \$7; reserve.

PIPS COMEDY CLUB—For ages 3-12. Sun. at 1:30 and 3:30: Lots of magic, with audience participation, comedy, and juggling. 2005 Emmons Ave., Sheepshead Bay, Brooklyn (718-646-9433). \$6.50; reserve.

CHILDREN'S MUSEUM OF THE ARTS—Weekend workshops. For ages 5 and up. Sat. at noon, 1, 2, 3: **Valentine's Day Cards**, make 3-D cards. \$1. 72 Spring St. (941-9198). Regular hours: Tues.-Sun. 11 a.m.-5; Thurs. until 7; closed 2/13. General admission: \$4.

MUSEUM FOR AFRICAN ART—For ages 4 and up. Sat. at 1: **West African Balafone Players**, a performance by griots, or walking storytellers, who pass on folk lore and culture to younger generations. 593 Broadway, bet. Houston and Prince St. (966-1313). Regular hours: Tues.-Fri. 10:30 a.m.-5:30; Sat. noon-8; Sun. noon-6. General admission: \$2; adults \$4.

CHILDREN'S MUSEUM OF MANHATTAN—For ages 4 and up. Sat. at 1: **Face Painting, Peking Opera Style**, with Kuang-Yu Fong of the Chinese Theatre Workshop. For ages 4 and up. Sat. at 3: **Ribbon Dance**, a participatory Chinese New Year event. For ages 5 and up. Sat. at 1 and 3: **With My Mind on Harlem**, join Karen Wilson for Harlem-oriented music and storytelling. Tisch Building, 212 W. 83rd St. (721-1234). Regular hours: Mon., Wed., Thurs. from 1:30-5:30; Fri.-Sun. from 10 a.m.-5. General admission: \$5.

BOOKS

BUNNY'S EASTER BASKET, by Stephanie St. Pierre; illustrated by Dana Regan. Preschool. Grosset & Dunlap. \$4.95.

IT TAKES A VILLAGE, by Jane Cowen-Fletcher. Kindergarten-Grade 2. Scholastic. \$14.95.

CRANES' MORNING, by Indrani Aikath-Gyaltsen. Grades 3-6. Ballantine. \$20.

COMPILED BY BERNICE KANNER

NIGHTLIFE

DIRECTORY

COMPILED BY GILLIAN DUFFY

KEY TO ABBREVIATIONS

AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
V	Visa

Please check hours and talent in advance. Many places are forced to make changes at short notice.

POP/JAZZ

BIRDLAND—2745 Broadway, at 105th St. (749-2228). Regional American restaurant with jazz. 2/9: Myron Walden Quintet featuring Scott Wendtholt, Leon Dorsey and Noel Paris. 2/11-12: Tex Allen Quintet. 2/13: The Takashi Shimamoto Quintet. 2/14: Monica Simms and her Trio. 2/15: Pucci Jones and Her Trio. Sets at 9, 10:30 and midnight.

AE, CB, DC, MC, V.

BLUE NOTE—131 W. 3rd St. (475-8592). Through 2/13 at 9 and 11:30: Ivan Lins. 2/14: Hendrik Meurkens Quartet. 2/15-20 at 9 and 11:30: Joe Henderson Trio plus Abbey Lincoln and Her Trio. Tue.-Sat. following the last set until 4 a.m.: Late night ambience with the Brian Lynch Quartet. AE, MC, V.

THE BOTTOM LINE—15 W. 4th St. (226-7880). 2/10: John Hammond, Lil' Charlie and the Nightcrawlers, Four Men and a Dog, 2/11, 12: An Evening with David Johansen. 2/13: Loe Kottke. 2/14: Shawn Colvin; Richard Thompson. No credit cards.

BRADLEY'S—702 University Pl., at 11th St. (228-6440). Through 2/12: Saxophonist Ralph Moore with Renee Rosnes on piano, Billy Drummond and Larry Grenadier on bass. 2/13: Pianist John Hicks with Robin Eubanks on trombone and Santi DeBerano on bass. 2/14-19: Pianist Larry Willis and Buster Williams on bass. Sets at 10, midnight and 2 a.m. AE, CB, DC, MC, V.

THE CAJUN—129 Eighth Ave., at 16th St. (691-6174). New Orleans style restaurant featuring dixieland jazz. Every Wed.: The Original Traditional Jazz Band. Thu.: Stitch & Styles' Metropolitan Stompers. Fri.: Canal Street Dixieland Jazz and Blues Band. Sat.: The New Atlantic Jazz Band. Sun.: The Three Notes with Jon Seiger. Mon.: Don Reich Swing Quintet. Tue.: Stanley's Washboard Kings. Music Mon. 7:30-10:30 p.m. Tue.-Thu. from 8-11, Fri.-Sat. 8:30-midnight, Sun. 7-10. AE, CB, DC, MC, V.

CBSB—315 Bowery (982-4052). Rock club. 2/10: Pop-sick; Shams; Barbara Manning; Tara Key. 2/11: Crispy Brown; ICU; Sacred Addiction. Tue. 2/12: Action Swingers. 2/13: Johnny. 2/15: Q South; Crayon. 3/13 Gallery: (677-0455). 2/9: Rodger Gillen; Tao Jones; Jamie Block; Poe; Another World. 2/10: George Ensemble. 2/11: Soul Coughing. No credit cards.

DOWN BEAT—70 Grove St., corner of Seventh Ave. (620-4000). An intimate new jazz club. 2/8-13: T.S. Monk Sextet with Ronnie Matthews, Bobby Porcupine, Scott Colley, Don Schier and Willie Williams. 2/14 at 9, 11 and 1 a.m.: Pete (La Roca) Sims Swingtime. 2/15-20: Carrie Smith with Boss Townsend, Bernard Purdie and Ron Monroe. AE, MC, V.

FAT TUESDAYS—190 Third Ave. (533-7902). Through 2/13: Carol Sloane. 2/14: Les Paul. 2/15-20: George Coleman Quartet. Shows Sun.-Thu. at 8 and 10, Fri.-Sat. at 8, 10 and midnight.

AE, CB, DC, MC, V.

THE FIVE SPOT—W. 31st St. (631-0100). Restaurant with jazz. 2/9: Peter Madcatz Trio. 2/10-12: Al Philip Hamilton's Trio. Sets Mon.-Thu. at 8 and 9:30, Fri.-Sat. at 8:30, 10 and 11:30. MC, V.

IRIDIUM—44 W. 63rd St. (582-2121). The Iridium Room: Dramatic new room across from Lincoln Center, with a cartoonlike spirit inspired by the sound of music. "Late night jazz" from 10-1 a.m., pianist-organist Larry Goldings, through 2/12. The Ted Nash Quartet featuring pianist Frank Kimbrough, Ben Allison on bass and Tim Horner on drums. 2/15-19. AE, CB, DC, MC, V.

JIMMY WALKER'S—245 E. 55th St. (319-6650). 2/9: The Ron Odrich Quartet featuring pianist Don Friedman. AE, CB, DC, MC, V.

KICKERBROKER BAR & GRILL—33 University Pl. (228-8490). Atmospheric room with jazz every Wed.-Sun. from 9:45, 2/9-12: Pianist Steve Kuhn with Steve Laszina on bass. 2/13: Larry Rivers with part of his Climax Band. AE, MC, V.

KNITTING FACTORY—47 E. Houston St. (219-3055). 2/9: Bad Girls; Double 0; Fifth Column. 2/10: Wayne Horvitz and Pig Pen. 2/11, 12: Misha Mengelberg and guests. 2/13: Preston Reed. 2/14: SEFE. 2/15: Babkas; Die Knodel. AE, MC, V.

LA CAVE ON FIRST—1125 First Ave., at 62nd St. (759-0411). Jazz club with a French-Souf food restaurant. 2/9: Tap dancer Jimmy Slyde with Bros Townsend Trio. 2/10: Singer Dave Hall and his quartet. 2/11: Jazz-singer Hiroko Kanna with Ken Ichi Shimazu. 2/12: Jazz-singer Sun Media and her quartet. 2/13: Suzanne Griffin and Joe Travers. 2/14: Singer Tonya with an evening of love songs. AE, V.

MANNY'S CAR WASH—1558 Third Ave., bet. 87th-88th Sts. (369-2583). Chicago style blues bar. 2/9: Bo Diddley Jr. 2/10: Johnny Clyde Copeland. 2/11: 32-20. 2/12: Frankie Paris and Cold Sweat. 2/13: Blues jam hosted by the Popa Chubby Band plus special guests. 2/14: Ladies night with Memphis Train and The Boscar Horns. 2/15: Mardi Gras party with Chubby Carrier and the Bayou Swamp Band. Shows nightly from 9, except Sun. at 8:30. AE.

MICHAEL'S PUB—211 E. 55th St. (758-2272). Every Tue.-Sat. at 9:15 and 11:15: Singer Carolyn Leonhart featuring Michael Leonhart on trumpet with an all star band including Grady Tate on drums. Woody Allen and the New Orleans Funeral and Ragtime Orchestra hold forth most Mondays at 8:45.

AE, DC, MC, V.

RED BLAZER TOO—349 W. 46th St. (262-3112). Wed.: Mary Holmes and the Big Band followed by the Duke Chandler Group. Thu.: Phoebe Legere followed by Stan Rubin Big Band with David Bell. Fri.: Lew Anderson Big Band followed by the Sam Ullano Swingers. Sat.: Marilyn Sokol followed by Bob Cantwell and His Stompers. Sun.: Marilyn Sokol followed by Howie Wyeth Ragtime. Mon.: Marilyn Sokol followed by The Smith Street Society Jazz Band. Tue.: Jim Lawyer and the Blue Birds.

AE, CB, DC, MC, V.

THE ROCK 'N' ROLL CAFE—149 Bleecker St., bet. Thompson and LaGuardia. (677-7630). 2/10: Scapegoat. 2/11: Grimm Jack; Souled Out. 2/12: Cherry High; Four Sticks. 2/13: Steel Breace. 2/14: Voodoo Child; Steel Breace. 2/15: Glen Mack; Phil's Psychedelic Rock Show. AE, MC, V.

SIGN OF THE DOVE—1110 Third Ave., at 65th St. (861-8080). Every Tue. from 9-1 a.m.: Gwen Cleveland. Wed. from 9-1 a.m.: Lenore Helm. Thu. from 9-1 a.m.: Kenny Brannner Brothers. Fri. from 9-1 a.m.: Sandi Blair. Sat. guest bands from 10-2 a.m. Sun. from 7-11: Steve Weinles. Mon. from 8-midnight: Debbie Davis. AE, CB, DC, MC, V.

S.O.B.'S—204 Varick St. (243-4940). A club-restaurant-bar featuring the live music of Brazil, Africa, and the Caribbean. 2/9: Eek-A-Mouse. 2/14: La Tropica Saba Valentine's Day. 2/15: Buckwheat Zydeco.

AE, CB, DC, MC, V.

SWEET BASIL—88 Seventh Ave. So. (242-1785). Through 2/13: Ethnic Heritage Ensemble with Kahl El Zabar, Joseph Bowie, and Edward Wilkerson. 2/14: The Music of Gil Evans played by the Monday Night Orchestra directed by Miles Evans. 2/15-20: Jack Walrath Quintet with Dean Bowman, David Fricusky, Lindsey Homer, Cecil Brooks III. Sets Mon.-Thu. and Sun. from 9 and 11, Fri.-Sat. from 9, 11, and 12:30 a.m. AE, MC, V.

TATOU—151 E. 50th St. (753-1144). 2/9 at 10: Jazz and blues with Mohamed Khashoggi. 2/10, 11 from 6-11: David Raleigh and the Little Big Band. 2/12 from 6-11: Nat Jones Trio. Dancing nightly from 11. AE, CB, DC, MC, V.

TAVERN ON THE GREEN—Central Park at W. 67th St. (874-3200). Chestnut Rooms: American restaurant with jazz every Sun., Tue.-Thu. at 8:30 and 10:30, Fri.-Sat. 9 and 11. Through 2/13: Benny Green Trio with Ed Howard on bass and Kenny Washington on drums. 2/15-20: Ahmad Jamal Trio.

AE, CB, DC, MC, V.

TIME CAFE—380 Lafayette St., at Great Jones St. (533-7000). Fez: 2/9: High Plains Drifter featuring G. E. Smith. 2/10: Mungus Big Band. 2/11: Health & Happiness Show - Bottle Rockets. 2/12: The Williams Brothers. 2/15: Wordstock! Salon. Sets at 9 and 11. AE, MC, V.

TRAMPS—65 W. 21st St. (727-7788). 2/10: Asker Ay The Week; Angel Dean and the Zephyrs. 2/11: Marcia Ball; Nathan and the Zydeco Chas Chas. 2/12: Lou Ann Barton - Angela Strehli with The Antone's All-Stars; S Chinese Brothers. 2/14: Crucial Bankie. 2/15: Loup Garou Zychedelic Cafe Du Mason Mardi Gras Party with special guests. 2/16: 2/11: A.C. Reed. 2/12: Matt "Guitar" Murphy. AE, MC, V.

VILLAGE CORNER—142 Bleecker St. (473-9762). Bistro atmosphere with solo jazz pianists nightly. Through 2/12: Tardo Hammer. 2/14: Carol Brito. 2/15, 16: Bruce Townsend. Music Mon.-Sat. from 9. AE, MC, V.

VILLAGE VANGUARD—178 Seventh Ave. So. (255-4037). Through 2/13: Lou Donaldson Quartet featuring Dr. Lonnie Smith on organ, Peter Bernstein and Fukushu Tanaka. 2/14: The Vanguard Jazz Orchestra. 2/15-20: The Bluebird Four with Hamlet Bluiett, Ted Dumbair, Clint Houston, and Ben Riley. No credit cards.

VISIONS—125 MacDougal St. (973-5576). 2/9: Pete Malinver/Ralph La Loma Quartet. 2/10: Mark Soskin Quartet with Joe Locke, Harvie Swartz, and Jeff Williams. Sets at 9 and 11, with late shows Fri. and Sat. at 1 a.m. Every Tue.-Thu. at 1 a.m.: The Scott Napoli Trio. AE, MC.

WEST END GATE—2911 Broadway, bet. 113th-114th Sts. (866-8687). 2/9: Improv, comedy. 2/10: Shaun Osher Quartet. 2/12: The Rick Anthony Band. 2/13: The Riverside Drive Quartet. 2/14: Ty Stevens and Romantasy. 2/15: The Syntos Jazz Project. AE, MC, V.

WETLANDS—161 Hudson St. (966-5244). Environmentally-oriented music club. 2/9: Gigolo Ants; The Greenberry Woods. 2/10: The Wine Bottles; Ghosts of a God. 2/11: The Flestones; The Niagars; Donkey. 2/12: The Other Half; Dave Slomkin and the Regulars. 2/13: Endpoint; Moonbeaker; Shift; Hepswell. Eleven 11. 2/14: Buster Poindexter. 2/15: Olive and the Branch; Love 'N' Life; Marmalade; Megan Voss and Rainbow Shield; Patch of Eden. AE, MC, V.

ZANZIBAR—73 Eighth Ave., bet. 13th-14th Sts. (924-9755). A new jazz club/restaurant with a 1940's tropical atmosphere featuring jazz to funk to fusion to R & B. 2/9: Paul Ricci Band. 2/10: Star People featuring Victor Jones. 2/11-13: Steve Coleman and the 5 Elements. 2/14: Valentine's Day Special with Skollie fare.

turing Anton Fig, Blondie Chaplin and Keith Lentin.
AE, MC, V.

ZINKO—126 W. 13th St. (924-5182). Italian restaurant with music Mon.-Sat. from 8. Through 2/12: Pianist George Cables with Mickey Bass on bass. 2/13: Michael Leonhart Quartet featuring singer Carolyn Leonhart. 2/14-19: Pianist Jane Jarvis with Milt Hinton on bass. AE, MC, V.

COMEDY/MAGIC

BOSTON COMEDY CLUB—82 W. 3rd St., bet. Thompson and Sullivan Sts. (477-1000). Boston's best comedians perform nightly. 2/11, 12: Eddie Brill, No Time Players, Tony Woods. 2/14: Open mike with Paula Deanman. Shows Sun.-Thu. at 9, Fri. at 9:30 and 11:30. Sat. at 10 and midnight. AE, MC, V.

CAROLINE'S COMEDY CLUB—1626 Broadway, bet. 49th-50th Sts. (757-4100). Broadway location with an exciting new room featuring headline comedy seven nights a week. 2/14-20, Mon.-Thu., Sun. at 8, Fri.-Sat. at 8 and 10:30: "Carolines Comedy Hour" Live TV Taping starring Rich Jeni. 2/22 at 8: El Barrio USA!, Latin comedy musical revue. AE, CB, DC, MC, V.

COMEDY CELLAR—117 MacDougal St. (254-3630). Through 2/14: Gregg Rogell, Frankie Pace, Linda Smith, Jay Mohr, and Greer Barnes. Shows Sun.-Thu. at 9, Fri. at 9 and 11, Sat. at 8:30, 10:15 and midnight. AE.

DANIELS' FIST—1118 First Ave. (593-1600). Through 2/13: Joe Rogan, Gabe Ebelson, Danny Curtis, John Rizzo, Nancy Redman, Scott Bruce, and Rich Ramirez. 2/14-20: Eddie Clark, Vic Di Betto, Joe Rogan, Scott Bruce, John Rizzo, Danny Curtis, and Al Romero. Shows Sun.-Thu. at 8:45, Fri. at 9 and 11, Sat. at 8:30, 10:30 and 12:30 a.m. AE, CB, DC, MC, V.

IMPROVISATION—433 W. 34th St. (279-3446). A new location for club comedy and improv. Shows every Wed.-Thu. at 9, Fri.-Sun. at 9 and 11:30, with regulars Mark Cohen, Brett Butler, Angela Scott and Ted Blumberg. AE, DC, V.

STAND-UP NEW YORK—236 W. 78th St. (595-0850). Club with comics from TV and the national club scene. Through 2/13: Susie Eisman, Eddie Brill, Eric Kornfeld, and Brian McFadden. Shows Sun.-Thu. at 9, Fri. at 9 and 11:30, Sat. at 8, 10:15 and 12:30 a.m. AE, MC, V.

DANCING

ABELESAS SONO SUPPER CLUB—492 Broomfield St. (966-3371). Intimate supper club atmosphere. 2/9: The Most Haviland Quarter. 2/11: Terry Blaine and the Classic Jazz Juicebox. 2/12: Alyssa Torley and the Bourbon Boys Swing Time. 2/15: Adele Taylor Follies. AE.

THE CHINA CLUB—2130 Broadway, bet. 74th-75th Sts. (877-1166). Dance-rock club combining DJ's, dance environment and live music Mon., Wed.-Sat. from 10, Tue. from 9. 2/9: The Reputations; M-Theory. 2/10: Sydency. 2/11: Off Wall St. Jam; Howard Stern's Boy Gary. 2/12: Mama Kettle. AE.

COUNTRY CLUB—210 E. 86th St. (879-8400). Elegant, romantic 1940's style supper club featuring dancing to Tony Scott and the Country Club Swing Orchestra. Thu.-Sat. from 7. AE, CB, DC, MC, V.

LE BAR BAT—311 W. 57th St. (307-7228). Upscale: Dancing and dining to live music 2/9: Gary Vickers Blue Roots. 2/10: Milo Z. 2/11: Velvet Truck-Frank Gravis, Jeff Pavar, Birch Johnson and Chris Anderson. 2/12: Timothea. Shows Wed.-Thu. at 10, Fri. at 10:30, Sat. 11. Downstairs: Spacious club with funky decor. Dance music Mon.-Sat. till 4 a.m. AE, CB, DC, MC, V.

ROSELAND—239 W. 52nd St. (724-0200). The world-famous ballroom features a 700-seat restaurant-bar and is open for dancing Thu. and Sun. from 2:30-11. 2/15: Black Sabbath; Motorhead; Morbid Angel. AE, V.

THE SUPPER CLUB—240 W. 47th St. (921-1940). Romantic elegant 40's style club with dining and dancing every Tue.-Sat. from 7:30-11. The Barry Levitt Orchestra every Sat. from 8-11. Every Thu. at 8:30: Steven Minickoff's House of La Cava. 2/11 at 7 and 11: Penelope Tobin. Blue Rooms: Every Fri. at 8:30, Sat. at 8 and 10: Eileen Fulton. AE, CB, DC, MC, V.

37TH STREET HIDEAWAY—32 W. 37th St. (947-8940). Dining and check-to-check dancing to the Tasos Maris Group. Tue.-Thu. 7:30-midnight, Fri.-Sat. till 2 a.m. AE, CB, DC, MC, V.

CABARET

ASTI—13 E. 12th St. (741-9105). Landmark Greenwich Village Italian restaurant with singing waiters and opera stars performing arias, Broadway show tunes and pop music standards, every Tue.-Sun. from 6:30. AE, CB, DC, MC, V.

THE BALLROOM—253 W. 28th St. (244-3005). Every Thu.-Sat. at 6:30: Singer-pianist-composer Blossom Dearie. Through 3/19: The Fourth Annual Broadway Season with Lela Pinheiro. Tue.-Thu. at 9, Fri.-Sat. at 9 and 11:15, through 2/12: Zizi Posner presents her new release *Valsa Brasileira*, 2/15-26. AE, MC, V.

CLEOPATRA—327 W. 44th St. (262-1111). An Egyptian style nightclub in the heart of the theatre district featuring *The Phantom's* Phyllis, a Middle-Eastern revue with belly dancers, musicians and singers. Shows Tue.-Sun. at 9, followed by continuous entertainment until 2 a.m., Fri.-Sat. till 4 a.m. AE, CB, DC, MC, V.

DANNY'S—346 W. 46th St. (265-8133). Skylight Room: 2/9: Nicola Stewart. 2/10: Barbara Fasano. 2/11: Sandi Ross. 2/12: Tinn Dinenna. 2/13: Bob Diamond. 2/14: Leola Harlow's *Valentine's Day* Show. 2/15: Lisa Beth Carroll and Dana Ferri. Shows Mon.-Sat. at 9, Sun. at 5 and 8. Piano Bar: Every Mon.-Sat. from 6-8, Sun. 6:30-11: Gregory Allen. Thu.-Sat. from 8:30-12:30 a.m.: Charles DeForest. AE, DC, MC, V.

DON'T TELL MAMA—343 W. 46th St. (757-0788). 2/9: Yes, No, Maybe, comedy troupe; Lisa Fogel and Robert Olsen with *Merric Malader*, musical. 2/10: Wayne North; Musical comedy with Craig Courcier; Nicole Alfante and Tony Caroleo. 2/11: Gabby Jordan; Greg Carter; *The Night They ... The Music of MGM*, musical revue; Judy Barnett with the Bud Burridge Orchestra. 2/12: Tonight's Special, comedy troupe; Jennifer Pace with Jason Robert Brown. 2/13: *The Night They ... The Music of MGM*, musical revue; Stephanie Check; Mary Ellen Bernard. 2/14: *The Songs of Lory Lazarus*, musical revue; Lisa Asher. 2/15: Far Beneath Gotham, comedy troupe; *Bourbon Street Nighthits*, musical comedy. No credit cards.

DUPLEX—61 Christopher St. (255-5438). Cabaret piano bar. 2/9: John Fugelsang in *Just Make It 20*; *Twilight Tale*, a sexual romp thru the supernatural. 2/11: Gotham City Improv, with *Just Born That Way*; Dressing Room Divas; Stars of Tomorrow Talent Search. 2/12: Melinda Stanford; Dressing Room Divas. 2/13: Dressing Room Divas. 2/15: Lieber and Broughman Revisited, musical revue. No credit cards.

EIGHTY EIGHT'S—228 W. 10th St. (724-0088). 2/9: Singer Hillegard; Singer-comedian Susan Campanaro. 2/11: Singer-Joyce Lyons; Singer-comedienne Lizz Manners. 2/12: Singer-comedienne Nina Gabbiani; Comedienne Andrienne Tolch. 2/13: Singer Baby Jane Dexter; Singer-pianist Joel Silberman. 2/14: Singer Barbara Bleier; Singer Meta Smith. 2/15: John Buchino; An Evening with Rene and Mary. 2/15: Singer-comedian John O'Brien; Singer-comedienne Susan Campanaro. Shows Sun.-Thu. at 8 and 10:30, Fri.-Sat. at 8:30 and 11, Sun. at 5:30. No credit cards.

55 GROVE STREET—55 Grove St. (366-5438). 2/9: The Alluring Ladies of Laughter; The Chuckler Comedy Contest. 2/10: Jackie Krull with *You'd Be Surprised*; Stars '94 Stand-Up Comedy. 2/11: The Pollyannas; Stars '94. 2/12: Angela Starks; *The Homeric Bunch* by Robert Coles. 2/13: *The Homeric Bunch* by Robert Coles. 2/14: Sun.-stand-up comedy. No credit cards.

JUDY'S—49 W. 44th St. (764-8930). Restaurant-cabaret. 2/9: Janine Ullyette with pianist Jerry Scott. 2/10: Helen Klain with pianist Bob Bendoff. 2/11: Wendy Wolf with the James Brown Trio. 2/12: Judy Kreston and David Lahm with *But ... Did You Ask For a Miracle*; with Geoff Morrow on bass and Steve Davis on drums. 2/14: Singer-songwriter-pianist Arthur Siegel. 2/15: Robert Haber with pianist Tex Anderson. Piano Bar: Mon.-Tue.: David Lahm Duo with guest singer Judy Kreston. Wed.-Sat.: Jerry Scott. Music from 10-2 a.m. AE, MC, V.

KAPTAIN BANANA—101 Greene St., bet. Prince and Spring Sts. (343-9000). A new French cabaret supper club featuring Mr. Jean Marie Riviere's outrageous revue *Les Inevitables* starring Messrs. Daniel Robou, Gilles Jean and Michel Prosper. Shows nightly at 9:30. AE, MC, V.

THE RAINBOW ROOM—65th Floor, GE Building, 30 Rockefeller Plaza. (633-5000). Dine and dance to the Rainbow Room Dance Band alternating with Mauricio Smith and Friends. Tue.-Thu. 7:30-1 a.m., Fri.-Sat. to 2 a.m., Sun. 5-midnight. *Rainbow & Stars*: Elegant cabaret room with a spectacular view. Through 2/26, Tue.-Sat. at 8:30 and 11: Singer Rosemary Clooney celebrates the release of *Sail On The Road*. AE.

RUSSIAN TEA ROOM—150 W. 57th St. (265-0947). Cabaret. 2/13 at 8 and 10:30: "Sunday Night Series" with singer Betty Buckley. AE, CB, DC, MC, V.

STEVE MCGRAW'S—158 W. 72nd St. (595-7400). Cabaret theatre supper club. *Forever* Piano. Tue.-Fri. at 8, Sat. 7:30 and 10:30, Sun. 3 and 7:30. AE, DC, MC, V.

HOTEL ROOMS

ALGONQUIN—59 W. 44th St. (840-6800). Oak Room: Through 2/27, Tue.-Thu. at 9, Fri.-Sat. at 9 and 11:30: K.T. Sullivan sings *Ladies of the Silver Screen*. AE, CB, DC, MC, V.

BECKMAN TOWER—3 Mitchell Place, at 49th St. and First Ave. (355-7300). Top of the Tower: Piano lounge with spectacular panoramic views of Manhattan. Singer-pianist Robert Mossi plays every Tue.-Thu. from 9-11 a.m., Fri.-Sat. from 9-2 a.m. AE, CB, DC, MC, V.

CARLYLE—Madison Ave. and 76th St. (744-1600). Cafe Carlyle: Through 3/5, Tue.-Sat. at 8:45 and 10:45: Singer Eartha Kitt. *Bernelmans Bar*: Through 3/26, Mon.-Fri. 9:30-12:30: Singer-pianist Ronny Whyte. AE, CB, DC, MC, V.

FOUR SEASONS—57 E. 57th St. (758-5700). Every Tue.-Wed. from 6-10: Jazz-pianist John Campbell. Compromise-jazz pianist Donald W. Johnston plays on Mon. and Thu. from 6-10 and alternates with Harold Danko on Fri.-Sat. from 6-midnight. AE, DC, MC, V.

MALCOLM—151 W. 54th St., in the Rihga Royal Hotel (468-8888). Lounge: Singer-pianist Cathy Herndon plays every Tue.-Sat. from 8:30-12:30 a.m. AE, CB, DC, MC, V.

REGENCY—540 Park Ave., at 61st St. (759-4100). Regency Lounge: Pianist Keith Ingham plays every Mon.-Sat. from 6-9 and 10-midnight. AE, CB, DC, MC, V.

SHERATON NEW YORK—811 Seventh Ave., at 53rd St. (841-6506). Lobby Court: Through Sept., Tue.-Thu. 8-midnight, Fri.-Sat. 8-1 a.m.: Pianist-composer Irving Fields plays everything from Chopin to the Beatles. AE, CB, DC, MC, V.

U N PLAZA-PARK HYATT—1 United Nations Plaza, at 44th St. (355-3400). Ambassador Lounge: Singer-pianist Richard Atkins plays every Mon.-Fri. from 8-midnight; Andy Wasserman plays Sat. from 8-midnight and Sun. 11:30 a.m.-3:30. AE, CB, DC, MC, V.

PIANO ROOMS

BRUNO—240 E. 58th St. (688-4190). Northern Italian art-deco restaurant with singer-pianist Danny Nye every Tue.-Fri. from 9-11 a.m., Sat. 9:30-2 a.m. AE, MC, V.

CAFE 44—315 W. 44th St. (581-3080). 1930's art deco style continental restaurant. Every Wed.-Fri. from 6-8: Harpist Saori with Kikuki on violin. Singer-pianist Priscilla Hood, Tue.-Sun. from 6-10. AE, MC, V.

CAMPAGNOLA—1382 First Ave., at 74th St. (861-1102). Country Italian restaurant with singer-pianist Bobby Cole performing in the bar every Wed.-Sat. from 9-1:30 a.m. AE, CB, DC, MC, V.

STELLA DEL MARE—346 Lexington Ave. bet. 39th-40th Sts. (667-4425). Every Mon. and 2/15: Singer-pianist Andrienne Charazzi. Tue.-Singer-pianist Frederique and Wed.-Thu., singer-pianist Clint Hayes. Music from 6-11. AE, CB, DC, MC, V.

RADIO HIGHLIGHTS

COMPILED BY ANYA SACHAROV

WBAI — 99.5 FM
WFUV — 90.7 FM
WOCR — 89.7 FM
WNYC — 820 AM
WQXR — 93.9 FM
WQXR — 96.3 FM

Wed., Feb. 9

7:20 a.m./WFUV—Music of Ralph Cooper.
NOON/WQXR—Bruch: Clarinet and Viola Cto.; Smetana: "Vltava."
2:00/WNYC—New York Early Music Foundation and baritone Joseph Wiggett perform live.
WQXR—Dvorák: The Golden Spinning Wheel.
3:00/WBAI—"Black History 1994: The State of the Arts." Cutsbacks in arts funding and the effect on the African-American arts community.

WQXR—Mendelssohn: String Sym. No. 7 in d; Wagner: Das Rheingold, "Entry of the Gods into Valhalla."

4:00/WQXR—Carulli: Guitar Cto. in c; Dukas: The Sorcerer's Apprentice.

5:00/WQXR—Arensky: Variations on a Theme of Tchaikovsky.

6:00/WQXR—The World Saxophone Quartet's Hamiet Bluiett guest DJs and discusses his favorite music.

7:00/WQXR—Rachmaninoff: Piano Cto. No. 4 in g.

8:00/WQXR—Alford: The Musical Switch Fantasia; Haydn: Sym. No. 94; Grovlez: The Picture Book, Selections.

WQXR—Berlioz: Les Francs Juges; Mozart: Sym. No. 35 in D.

9:00/WNYC-AM—"New York and Company." Guests are E.L. Doctorow discussing his collection of essays; Ben Okri, author of *Songs of Enchantment*; Ana Carrigan, author of *Palace of Justice*.

Thu., Feb. 10

7:20 a.m./WFUV—Music of Archie Roach.
NOON/WQXR—Beethoven: Sym. No. 1 in C; Arnold: *Four Scottish Dances*.

1:00/WQXR—Handel: II pastor fido.

4:00/WNYC—New York Concert Singers Quartet, pianist Benny Green, and bassist Ed Howard perform live.

3:00/WQXR—Saint-Saëns: Cello Cto. No. 2 in d; Chopin: Ballade No. 1 in g.

5:00/WQXR—Ravel: Bolero; Vivaldi: Lute Cto. in D.

6:00/WQXR—Schubert: Rosamunde.

7:00/WQXR—Mozart: Piano Cto. No. 24 in c.

7:30/WFUV—"Goin' North: Tales of the Great Migration." African-American life in Philadelphia during the 1920s; recollections, rare recordings from the period, gospel music, and news about African-American comedians.

8:00/WNYC—Farnaby: Giles Farnaby's Dream; Humme: A Spanish Harpsichord; Barber: Hermit Songs; Boccherini: Sym. in d.

WQXR—Bruch: Suite for Large Orch.; Schumann: Sym. No. 1 in B-flat.

9:00/WNYC-AM—"New York and Company." Guests are Richard Slotkin, author of *Gunfighter Nation*; editor and sports figure George Plimpton; Maria Lorenz discussing her life with Castro.

WQXR—Atenberger: Sym. No. 6 in c.

Fri., Feb. 11

7:20 a.m./WFUV—Music of Boukman Eskpersyans.

1:00/WQXR—Poulenc: Les Biches; Suite, Chopin: Scherzo No. 3 in c-sharp.

2:00/WQXR—C.P.E. Bach: Oboc Cto. in E-flat.

3:00/WQXR—Rodrigo: Fantasia para un gipsy; Morning, Noon, and Night Overture.

4:00/WQXR—Khachaturian: Masquerade Suite; Schubert: Konzertstücke for Violin and Orch. in D.

5:00/WQXR—Mozart: Serenade No. 6 in D.

7:00/WFUV—History of alliances and conflicts between Jews and African-Americans from the civil-rights movement to the present.

8:00/WNYC—Sainte-Colombe: 51st Concert, "La Rougevile"; Bloch: Suite for Solo Violin.

WQXR—Dvorák: Scherzo Capriccioso; Piano Cto. in g.

9:00/WQXR—Chinese New Year Festival broadcast in various Chinese dialects.

WNYC-AM—"New York and Company." Guests are filmmaker Francis Ford Coppola; playwright John Guare; Jeanine Basinger, author of *How Hollywood Spoke to Women*.

WQXR—Detroit Symphony Orchestra. Barber: Adagio for Strings; Still: Sym. No. 2; Barber: Sym. No. 12.

Sat., Feb. 12

9:00 a.m./WFUV—Music of the Kips Bay Celli Band.

10:00 a.m./WQXR—Respighi: The Birds.

11:00 a.m./WQXR—Saint-Saëns: Piano Cto. No. 2 in g.

NOON/WFUV—"Thistle and Shamrock." Traditional and contemporary love songs from Scotland and Ireland.

WQXR—"Vocal Gold." Featuring Pavel Lisitsian of the Bolshoi.

1:00/WQXR—Haydn: Trumpet Cto. in E-flat.

1:30/WQXR—"Tosca Metropolitan Opera." Mozart: The Marriage of Figaro. Soloists: Fleming, McLaughlin, Mentzer, Morris, Croft; conductor: Rudel.

5:30/WQXR—Grieg: Sjølund Jøssler.

6:00/WNYC—"A Prairie Home Companion," with Garrison Keillor. Live broadcast features jazz pianist Butch Thompson, jazz singer Molly Mason, and the Hopeful Gospel Quartet; sound effects by Tom Keith.

WQXR—Bach: Orchestral Suite No. 3 in D; Copland: A Lincoln Portrait.

6:30/WBAI—Radio Theater. "Tales from the Other Side: The Breakthrough." Janet Browning discovers the secret of time travel. "The Misadventures of Sherlock Holmes: Tales from the Vienna Wards." Holmes lands on the couch of Dr. Sigmund Freud.

8:00/WQXR—Cleveland Orchestra. Wagner: Das Rheingold. Soloists: Hall, Silja, Kappellmann, Rootering, Begley, Gustafson, Fink, Zarembo, Schreier, Sunnegardh, Schult; conductor: von Dohnanyi.

Sun., Feb. 13

10:00 a.m./WQXR—Tchaikovsky: Sym. No. 5 in c; Mozart: Divertimento No. 12 in E-flat.

1:00/WQXR—Schubert: Sym. No. 3 in D.

2:00/WQXR—Overview of jazz trumpeter Johnny Cole's career.

WNYC—Mozart: String Qnt. in D.

WQXR—Scriabin: Sym. No. 3 in c.

3:00/WQXR—Saint-Saëns: Piano Cto. No. 5 in F; Beethoven: String Qnt. No. 5 in A.

4:00/WFUV—"Gruesse aus der Heimat," with Marion Ockens. Opera, operetta, and concert hall music from Deutsche Welle, Cologne.

WNYC—"Selected Shorts." Lon Oton's "Love Poems" and "I Was Picked Up" by Jeannette Rankin" read by Isaiah Sheffer. Louis Berner's "In the Woods" read by Robert Silver.

5:00/WQXR—Conversations with and performances by pianist Jon Klibonoff.

6:00/WFUV—"Italian Sinfonia." Love songs.

7:00/WQXR—Mozart: Sinfonia Concertante for Violin and Viola in E-flat.

8:00/WNYC—St. Paul Sunday Morning.

Beethoven: String Qnt. No. 6; Borodin: String Qnt. No. 2. Lafayette String Quartet.

WQXR—"Sunday Night Opera House." Verdi: Il Trovatore. Soloists: Tucci,

Corelli, Simonato, Merrill; conductor: Schippers. Orchestra and Chorus of the Rome Opera House.

Mon., Feb. 14

7:20 a.m./WFUV—Music of Dixie Hummingbirds and Shirley Caesar.

1:00/WBAI—Interview with the poet, Sapphire, author of *American Dreams*.

WQXR—Schumann: Three Romances for Oboc and Piano; C. Schumann: Romance Variée for Piano.

2:00/WBAI—James Cameron, founder of the Black Holocaust Museum, discusses the museum's significance.

WNYC—Jazz ensemble Nobie Order of Mystic Shrine performs live.

WQXR—Kablevsky: Romeo and Juliet, Suite.

3:00/WQXR—R. Strauss: Don Juan.

4:00/WQXR—Svendsen: Romeo and Juliet Overture; Beethoven: Romance for Violin and Orch. No. 2 in F.

5:00/WQXR—Berlioz: Romeo and Juliet, Love Scene.

7:00/WQXR—Wagner: Tristan and Isolde, Prelude and Liebestote.

8:00/WQXR—Copland: Lincoln Portrait; Earl Robinson: The Lonesome WNYC-AM

"Education: On the Line." Discussion of the New York school system; this segment on shared decision-making between parents, teachers, and administrators.

WQXR—Raffi: Romeo and Juliet Overture; Hanson: Sym. No. 2.

9:00/WFUV—"Wade in the Water: African-American Sacred Music Traditions." Two musical traditions: the Lined Hymn and Shaped Note.

WQXR-AM—"New York and Company." Guests are urban critic David Lowe; novelist Sandra Benitez; author Jean-Claude Baker, discussing his mother's biography, *Josephine*; Arnold Drapkin, discussing picture editor of *Time*.

WQXR—1993 Salzburg Festival. Mozart: Divertimento in E-flat; Haydn: Sinfonia Concertante in B-flat; Mozart: Serenade No. 13 in G; Haydn: Sym. No. 96 in D.

Thomas Waters, authors of *Unspeakeable Acts*; director Fernando Trueba.

Tue., Feb. 15

7:20 a.m./WFUV—Music of Mighty Sparrow, Calypso Rose, and Lord Kitchener.

NOON/WQXR—Mozart: Sym. No. 25 in g; Vivaldi: Two Violin Cto. in D.

1:00/WQXR—Offenbach: Cailé Parisienne; Handel: Organ Cto. in F.

2:00/WNYC—Andiamo Chamber Ensemble and violinist Tomohiro Okumura perform live.

WQXR—Schubert: String Qnt. No. 4 in C.

3:00/WQXR—Respighi: Ancient Airs and Dances, Suite No. 1; Hertel: Trumpet Cto. No. 1 in E-flat.

4:00/WQXR—Rimsky-Korsakov: The Snow Maiden, Suite; Mozart: Sym. No. 13 in F.

5:00/WQXR—Elgar: Serenade for Strings in e.

6:00/WFUV—"Hell's Bells," a series examining the rise and fall of the Bell System. MCI's Ken Cox and the FCC's Nicholas Johnson discuss the break-up of AT&T.

WQXR—Dvorák: String Qnt. in G.

8:00/WQXR—Arlen: Rhynic Moments, Ode; Still: Blues from Lenox Avenue; Ellington: The Tooted Bird.

WQXR—Bach: Brandenburg Cto. No. 6 in B-flat; Beethoven: Sym. No. 5 in c.

9:00/WNYC-AM—"New York and Company." Guests are urban critic David Lowe; novelist Sandra Benitez; author Jean-Claude Baker, discussing his mother's biography, *Josephine*; Arnold Drapkin, discussing picture editor of *Time*.

WQXR—1993 Salzburg Festival. Mozart: Divertimento in E-flat; Haydn: Sinfonia Concertante in B-flat; Mozart: Serenade No. 13 in G; Haydn: Sym. No. 96 in D.

TELEVISION

HIGHLIGHTS

COMPILED BY MATTHEW MCCANN FENTON

WCBS
WNCN
WNYW
WABC
WFOR
WPXI
WNET
WLW
WYCN
WEDW
WJMN
WLIG

American Movie

Classics

Arts & Entertainment

Black Entertainment

Television

Bravo

Cable News

Cinemax

City University

Television

CNBC

Comedy Central

Crosswalks

The Discovery Channel

The Disney Channel

ESPN

The Family Channel

Home Box Office

The Learning Channel

Lifetime

Madison Square Garden Network

The Movie Channel

Music Television

The Nashville Network

Nickelodeon

Sci-Fi Channel

Showtime

Sportscast

Turner

Broadcasting System

Turner Network

Television

USA Network

VH1

WED., FEB. 9

8:00 p.m.

Predator 2 (1990).

The killer from another planet returns to a less than serene 1997 Los Angeles. Danny Glover plays a tough cop who is sick of losing his men to the deadly beast, and Gary Busey is a federal agent who wants to capture the Predator in order to study him. With Maria Conchita Alonso and Rubén Blades. Directed by Stephen Hopkins. (2 hrs.)

National Geographic

Special: Reflections on

Elephants. Pachyderms

on parade; an examination

of the surprisingly complex and sophisticated social interaction among the members of a herd of elephants. (1 hr.)

A Beatles Songbook.

Covers of Beatles songs by Kathy Mattea, Dr. John, Buddy Guy, Los Lobos, and Nils Lofgren. Suit yourself. (1 hr.)

9:00

Power Plays.

The fifth and sixth parts of this six-part series about the business of sports are shown back-to-back. The luridly titled *Fields of Blood* looks at the volcanic passions that professional football inspires in the state of Texas. *That's Entertainment* compares the business strategies of the various professional sports leagues. (1 hr. 30 min.)

The Nature of Sex.

Two segments are shown back-to-back. *A Miracle in the Making* takes a voyeuristic look at sex among various animal species; *The Young Ones* explores life after sex. The fifth and sixth of six segments. (2 hrs.)

Damage (1992).

Everything is taut, glamorous, and defined in this film by Louis Malic, and nothing makes much sense. Jeremy Irons stars as Stephen Fleming, the fifty-third member of Parliament and junior minister who has a fine wife (Miranda Richardson), a fine son (Rupert Graves), and a fine London house. But Stephen is that familiar highbrow cliché, the man who feels nothing.

Stephen risks his reputation and his peace when he meets his son's French girlfriend, Anna (Juliette Binoche), at a party. Later they meet at her apartment, and silently fling each other about in the most extraordinary way. The sex scenes are a good indication of what's freedom order to study him. With Maria Conchita Alonso and Rubén Blades. Directed by Stephen Hopkins. (2 hrs.)

Still, Damage is beautifully

shot in gray, black, and

champagne colors and

well acted, sometimes

exceptionally so. Based on

Josephine Hart's novel.

(2 hrs.)

12:05 a.m.

Midnight (1989). The talents of Lynn Redgrave are wasted on this palaver about a horror movie queen who has an unintentionally lethal effect on all those around her. Tony Curtis also stars. (1 hr. 55 min.)

THU., FEB. 10

8:00 p.m.

Rocky V (1990).

Rocky Balboa (Sylvester Stallone) returns victorious and wealthy from a fight in the Soviet Union only to learn that years of boxing have given him brain damage. Then he loses his fortune. But the Italian Stallion cannot be kept down. Written by John G. Avildsen. (2 hrs.)

The Governor's Report: New York

State Speaks Out. A live call-in program featuring Governor Mario Cuomo and various New York state legislative leaders. (1 hr.)

9:00

Mystery—The Lost Mine.

Inspector Poirot's evening game of Monopoly is interrupted when Lord Pearson asks him to look into the disappearance of a visitor from the Orient who was about to divulge the location of an ancient silver mine. (1 hr.)

International Dispatch—Called to Account.

The brutality of the Pinochet regime in Chile is recalled by three people who suffered personally from it. (1 hr.)

10:00

Gobi—Dinosaurs of the Gobi.

Recounts the exploits of Roy Chapman Andrews, a dashing figure (well, as dashing as paleontologists get, anyway) who led fossil-hunting expeditions through Mongolia's Gobi desert in the 1920s. Also, a look at recent work in the Gobi by a team from the American Museum of Natural History. (1 hr.)

12:05 a.m.

Woman of Straw (1956).

Gina Lollobrigida and Sena Gennaro play Ralph Richardson's murder. Yawn. (1 hr. 55 min.)

12:15

Father of the Bride (1991).

A remake of the old Spencer Tracy-Elizabeth Taylor comedy about a dad who won't let go of his daughter, and pretty much a miss. Steve Martin, who is really too young for this sort of thing, appears in the Tracy role as George Banks. We keep wondering why the hippest comic in the movies is doing material this square. (1 hr. 45 min.)

4:00

Fool for Love (1985).

Sam Shepard's play about an egomaniacal stud and his girlfriend was a sensational, furious actors' exercise onstage. They stalked and circled, she stammered and stammered, they stammered and stammered. (2 hrs.)

The Brits Empire.

Helen ponders when she thinks that Laura has found another job. (30 min.)

10:30

'Allo! 'Allo! Rene's

attempts to photograph invasion plans don't come off quite as he had hoped. (30 min.)

8:00 p.m.

Over The Top (1987).

Sylvester Stallone stars as Lincoln Hawk, a trucker with a dying wife and a young boy, whose only hope lies in competitive arm wrestling. Directed by schlockmeister Menachem Golan. (2 hrs.)

Keeping Up Appearances.

Hyacinth scratches her paleontological itch when she decides to go searching through the countryside for Iron Age remains. (30 min.)

8:30

Executive Stress.

Donald is hearing footsteps specifically, the footsteps of Edgar's younger brother, who may be after his job. (30 min.)

9:00

Bill Moyers—Songs

Are Free With Bernice

Johnson Reagan.

Moyers discusses the power of song with the founder and lead singer of the female capella group Sweet Honey In The Rock. (1 hr.)

Waiting for God.

This plot of this week's episode is a wonderful example of the British talent for finding the lighter side of human suffering: a local vicar has a nervous breakdown during a funeral. (30 min.)

9:30

May to December.

Hillary decides to play cupid with Vera and her Uncle Mike. (30 min.)

10:00

Medicine at the Crossroads—The Magic Bullet.

Ponders whether the medical establishment's preoccupation with "miracle drugs" actually diverts attention and limited resources from more conventional forms of health care. The sixth of eight parts. (1 hr.)

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attempts to photograph invasion plans don't come off quite as he had hoped. (30 min.)

12:05 a.m.

Rivals (1972).

Robert Klein and Joan Hackett do their best in this rather peculiar drama about a newly remarried woman whose young child decides to murder the man with whom he is being forced to share mom's attentions. (1 hr. 55 min.)

3:00

Secrets of a Married Man (1984).

Majority dope television movie in which otherwise happy husband William Shatner wrestles with his compulsive need for hooker Cybil Shepard. (2 hrs.)

SAT., FEB. 12

1:00 p.m.

Masters of the Universe (1987).

A good-vs.-evil adventure pitting the superhero He-Man against the evil Skeletor.

Based on the line of toys by Mattel. Don't be too upset if you miss it. (2 hrs.)

Ghostbusters (1984).

A convulsively funny mock horror film. In present-day New York, little green ghosts are wreaking havoc, especially in the apartment of a musician (Sigourney Weaver). Three professors thrown out of Columbia (Bill Murray, Dan Aykroyd, and Harold Ramis) go into business subduing unruly poltergeists. (1 hr. 45 min.)

2:45

Seems Like Old Times (1980).

A routine Neil Simon feature about a liberal defense lawyer (Goldie Hawn) who collects stray pets and unemployed blacks and who, in the process, and the people are placed on the same level; her politically ambitious husband (Charles Grodin); and her feckless ex-husband (Chevy Chase). Doing his *Mr. Incredible* act, who is running away from the police. Chase hides out in Hawn's house, the governor comes to dinner, and you can figure out the rest. (1 hr. 45 min.)

4:30

Ladyhawke (1985).

A blend of spectacular photography and cumbersome plot, the latter involving medieval lore about a knight and his lady who keep missing each other—at daybreak, she turns into a hawk just as he, having spent the night as a wolf, becomes a man. With Rutger Hauer, Michelle Pfeiffer, and Matthew Broderick. Richard Donner directed. (2 hrs.)

5:30

Hook (1991).

Robin Williams is touching as the grown-up Peter, a leveraged-buyout king who has lost touch with his children. But after Captain Hook (Dustin Hoffman) snatches the children away, and Julia Roberts shows up as a grinning, happy-go-lucky, the movie becomes an embarrassment. Hoffman as Hook chews on his

ratty wig and displays his teeth and nose and painted eyebrows with theatrical relish. His professionalism is a relief. And Bob Hoskins, as Smee, Hook's obsequious partner in larceny, does a great double-pump windup in a pirate baseball game. The rest of the movie is corporate whimsy. (2 hrs. 30 min.)

6:00

Novo—Journey to Kilimanjaro. A documentary look at the breathtaking variety of terrain and wildlife that surrounds Africa's tallest mountain. (1 hr.)

7:00

Nature—Cats. Looks at the eerie parallels in the behavior of domestic felines and their wild cousins. Riveting footage of a 300-pound lion chasing a ball of string and a calico slaughtering a gazelle. (1 hr.)

8:00

Jaws (1975). For pure adventure, thrill, technical effects, and genuinely scary moments, this is all you could ask for. An eastern beach community is terrorized as a shark dines in the neighborhood. With Roy Scheider, Robert Shaw, and Richard Dreyfuss. Directed by Steven Spielberg. (2 hrs.)

Clive James' Fame in the 20th Century (1951-1959). Recalls the rise of television, and with it a slew of new stars such as Lucille Ball and Liberace; how Hollywood felt its grip slipping and countered with Marilyn Monroe, Marlon Brando, and James Dean; how Grace Kelly traded stardom for a title; the various ways in which Orsonia, Bardot, McCarthy, Elvis, and Picasso wormed their ways into our collective psyche. The fifth of eight parts. (1 hr.)

8:00

The Great Depression—To Be Somebody. Recalls the fear, which often erupted into violence, that came with the hardest times during the 1930s. The sixth of seven parts. (1 hr.)

9:00

Charlie Rose. Rose asks actor James Earl Jones about what's like to have such a great voice. (1 hr.)

9:00

Mystery!—Sherlock Holmes: The Loomer Vanpyre. When the descendant of a man who was burned at the stake as a vampire exactly a century ago comes to the village of Lamberley, the townsfolk call The local priest calls

Holmes in for assistance. Jeremy Brett plays Sherlock; the always-great Roy Marsden is cast as the man with a thirst for plasma. Diana Rigg is the host. (1 hr.)

10:00

The Great White North (1979). James Earl Jones and Jane Alexander star in this affecting character study about the love affair between the black boxer Jack Jefferson and his white mistress. Very well done. (1 hr. 45 min.)

11:45

American Playhouse—Straight Out of Brooklyn (1991). An uncompromising portrait of life in the projects of Red Hook, Brooklyn, from 19-year-old writer/director Matty Rich. Worth a look. (1 hr. 30 min.)

1:15 a.m.

Blackboard Jungle (1955). A top-notch drama about the coming of age of a teacher in the New York City school system. The wonderful cast includes Glenn Ford, Anne Francis, Vic Morrow, and Sidney Poitier. (1 hr. 45 min.)

2:00

Under Capricorn (1949). Joseph Cotten and Ingrid Bergman star. Allied Hitchcock directed. Very original think that this psychological thriller about the emotional struggle between a neurotic wife and her sadistic husband would be a sure winner, wouldn't it? You could be wrong. (2 hrs. 30 min.)

2:00

Heartbeat (1946). Lady Luckpocket (Ginger Rogers) and diplomat (Basil Rathbone) make hay. Not terrible. (2 hrs.)

3:00

The Night Has Eyes (1942). James Mason stars as a catatonic composer in this miserable drama about a woman (Ingrid Bergman) determined to track down a friend who disappeared on the Yorkshire moors. (1 hr. 20 min.)

3:30

Cape Fear (1991). Martin Scorsese's jangled version of the classic 1962 thriller is too jumpy to be much fun. Nick Nolte plays the head of a family in a small southern town under siege from a psychotic ex-con (Robert De Niro). Scorsese has added psychological resonance to pulp material, and rather than deepening it he's just made it unpleasant. The stars of the 1962 original, Gregory Peck and Robert Mitchum, appear in bit roles. (2 hrs. 10 min.)

4:20

The Scarlet Pimpernel (1935). A captivating adaptation of Baroness Orczy's novel about a British nobleman who leads a double life, aiding victims of the French Revolution; one of the best costume dramas. Leslie Howard and Merle Oberon star. (1 hr. 30 min.)

SUN., FEB. 13

NOON

How Will Our Cities Survive? A panel discussion among city officials, union leaders, and financiers about the dilemmas facing American cities today. Harvard Law School professor Charles Ogletree is the moderator. (1 hr.)

1:00 p.m.

Alien (1979). The original—Ridley Scott's trumped-up monster movie set in outer space, with an abundance of "shocking" special effects and gore and a deafening soundtrack. Sigourney Weaver is beautiful and takes all the movie's clichés very seriously. (2 hrs.)

2:00

Played In The USA—Gotta Make This Journey. A concert film and documentary profiling the a cappella singing group Sweet Honey In The Rock, featuring songs of love, protest, and solidarity. (1 hr.)

5:00

That Uncertain Feeling (1941). Merle Oberon and Melvyn Douglas star in this witty comedy about a married couple trying to get through some rough times; Burgess Meredith shines as their wacky music man friend. (1 hr. 30 min.)

6:25

Straight Talk (1992). Dolly Parton plays Dr. Shirley, an ersatz psycho therapist who never bothered to get a degree. She's an instant hit, dispensing her no-nonsense advice to an eager audience of a call-in radio show, until a sniveling muckraker (James Woods) begins to ask questions. (1 hr. 35 min.)

8:00

The Final Countdown (1980). The US Navy's Frigate, America's most advanced nuclear carrier, sails out from Pearl Harbor and encounters a time warp, and the carrier is transported back to December 6, 1941. The Japanese are a few miles

away, heading toward Pearl. Why did the Navy lend the *Nimitz*, the pride of the fleet, to this dingbat fantasy? With Martin Sheen and Ron O'Neal. (2 hrs.)

Nature—Wild Dogs of Africa. Looks at the sociological behavior of packs of wild dogs on the Serengeti Plain in Africa. (1 hr.)

10:00

Sister Act (1992). After witnessing a mob murder, Whoopi Goldberg goes underground with the help of the police witness-protection program. Now this gaudy nightclub singer must tone down her act, donning a new kind of habit to fit into the strict order of a convent. Directed by Emile Ardolino. (1 hr. 45 min.)

9:00

Masterpiece Theatre—Body and Soul. Kristen Scott Thomas stars as Anna Gibson, a woman who spent sixteen years cloistered in a convent, only to emerge after her brother's death and take control of the family textile business. The first of four parts. (1 hr. 30 min.)

Scientific American Frontiers—Contests & Lookups. Looks at the race for a self-powered automobile and the competition to build a truly intelligent computer. (1 hr.)

9:30

Hero (1992). Stephen Hero's film struggles hard to be the successor to comedies of American folly such as Frank Capra's *Mr. Deeds Goes to Town*. But in trying for a mordant, ironic tone, it misses some of the square, central feelings while remaining obvious. Still, *Hero* has its pleasures. Dustin Hoffman, as Bernie La Plante, a failed husband and father, gets a chance to redo and refine his classic Rat Pack performance from *Midnight Cowboy*. Bernie happens to be driving through a violent rainstorm when an airplane makes a crash landing nearby. He goes in, pulls out a number of injured passengers before the airplane blows up, and sinks away. Among the passengers, Gale (Gena Davis), a hard-driving local-news reporter, wants to find the man who saved her. Davis gives the most aggressive performance of her life, but when she thinks of her survivor, a big, goofy smile takes over her face. Gale's TV station in Chicago offers a million

backs to the "angel of Flight 104," at which point a link-haired bump, a certain John Bubber (Andy Garcia), comes forward and claims to be the guy. (2 hrs.)

11:30

P.O.V. Two Shows back-to-back. *Tongues Untied* is filmmaker Marlon Riggs's look at gay black identity. *Color Adjustment* (also by Riggs) looks at how television has reflected 40 years of race relations, from *Amos 'n' Andy* to *Roots* and *The Cosby Show*. (2 hrs. 30 min.)

MIDNIGHT

Imagine. Yoko Ono's 1971 documentary about her life with John Lennon. (1 hr. 15 min.)

MON., FEB. 14

7:30 p.m.

We Dance (1937). Second-rate story is saved by first-rate Gershwin tunes, including "Let's Call the Whole Thing Off" and "They Can't Take That Away From Me." Starring Fred Astaire and Ginger Rogers. (2 hrs. 5 min.)

8:00

Point Break (1991). Keanu Reeves stars as an FBI agent who goes undercover amidst a maverick surfing gang in Southern California to expose a ring of bank robbers. Riving. (2 hrs.)

9:00

I'll Fly Away. Forrest considers Reverend Henry's invitation to meet with local black citizens who are demanding progress on civil rights; Francie gets in dutch for leading John Morgan into the woods and deserting him there. (1 hr.)

9:00

Great Performances—Jenny Holzer: Jelly Roll Morton on Broadway. Recalls the life and career of one of the founding fathers of American jazz music, and looks backstage at the production of *Jelly's Last Jam*, the Broadway musical (starring Gregory Hines) that celebrated his life. (1 hr.)

9:35

Top Hat (1935). A Fred Astaire musical as absolutely irresistible as any of them, with songs by Irving Berlin. With Gregory Rogers and Edward Everett Horton. Mark Sandrich directed. (1 hr. 55 min.)

10:00

In the Spotlight: Sade. A concert film in

which the Nigerian-born singer performs hits from her album *Love Deluxe*, including "Smooth Operator," "The Sweetest Taboo," and "No Ordinary Love." (1 hr.)

12:05 a.m.

Valentine (1979). Jack Albertson and Mary Martin star in this highly watchable television movie about two senior citizens who fall for each other. (1 hr. 55 min.)

TUE., FEB. 15

7:30 p.m.

In Search of a Miracle. Follows three couples as they explore options for overcoming infertility. (30 min.)

8:00

First Blood (1982). Both exciting and stupid, *First Blood* finds Sylvester Stallone playing a Vietnam veteran who, back home, is taken for a hippie drifter and lies into a rage. Stallone, who can barely deliver a line, moves well and plays his silent character with his smoldering, heavy-lidded stare, holding your interest with his physical exploits. (2 hrs.)

9:00

Novo—Can Chimps Talk? Examines recent research in which primates have been taught to express themselves using computers and symbols. (1 hr.)

Capital City. Declan considers a job offer from another bank. (1 hr.)

9:00

Frontline—Tabloid Truth: The Michael Jackson Scandal. Looks at the process by which hard, verifiable news is transformed into spectacle and entertainment. (1 hr.)

10:00

A Question of Color. Looks at the divisions among black people over access to a caste system based on skin tone and hair type. (1 hr.)

I'll Fly Away. Lilly turns away from her old pastor in favor of one who favors integration, while Nathan encounters prejudice against a Jewish girl he is dating. (1 hr.)

12:05 a.m.

A Fight for Jenny Holzer. Phillip Michael Thomas and Lesley Ann Warren star as an interracial southern couple who are dragged into an acrimonious custody battle for the woman's daughter by a previous subject. An interesting subject that deserved better treatment. (1 hr. 55 min.)

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Blue-Eyed Blond NJ Mom, 27-57, with two adorable children (2 and 4). Former high school basketball star and soon-to-be math teacher. Rod Stewart and Billy Joel fan. Full-figured and down-to-earth. Somewhat shy. Seeking similar man, 30-40, educated and intelligent, sensitive and caring. Blond hair and blue eyes preferred. Photo helps. 2737 ☐

Lovely, Freshly Beautiful-Slender, 55, professional woman offers engaging smiles, bright eyes, warmth, chemistry, laughter and tenderness to a Jewish man, 35 plus, who is successful, creative and positive thinking professional, enjoy being fit and exploring places and ideas. We are marriage- and family-minded. Enjoy music, bicycling, entertaining friends, and feel happiest when in the company of the one we love. Photo, please. 3298 ☐

An Inviting Smile-From a very sweet, warm, easygoing, spirited, pretty, slim, 5'10", tennis-loving Jewish PhD - for tall, boyishly handsome, athletic, accomplished, very special gentleman, 38-48, with an easy laugh, adventurous mind, kind spirit and passionate heart - a sensitive fellow who does not forget the important things, yet can lose (find?) himself in mindless play, a great book or film, a bouncy tune, or me... 3289 ☐

My Cupped Overflow-If I found a trusted male companion to share the scary search for personal growth and intimacy. Attractive, soulful, introspective, Jewish, 40s, professional woman with incredible adopted baby girl. I love natural beauty, humor, home life, sharing secrets. Enjoy tennis, music, massage, meditation, pasta, fish, wine, veggies. 2689 ☐

Perfect Timing-Successful in business, highly educated, athletic and caring, very good-looking, with brown hair (touch of gray), blue eyes, clean-cut, 6', 180, 36+. He introduces himself to you - an intelligent, warm Jewish woman, thin, brunette, 5'6"-5'9", to 36. 3265 ☐

Warm, Wonderful Woman Wants You-You are 40-50s male with children, attractive, smart and successful, see a lot of movies, love the theater, watch 'Seinfeld', like to laugh, have a great sense of humor, like ballroom dancing, enjoy romantic dinners, have a warm and tender soul and give great hugs. I am beautiful inside and out, early 40s (look younger), 5'7", slim, smart, fun, caring, sexy and successful, seeking a loving, supportive, committed relationship and a partner for life. Note! photo, 2735 ☐

For The Selective Man Only-Rumor has it that there is an emotionally "together" woman who would love to meet you, have lots of fun, and develop an intimate relationship on all levels which culminates in a loving, committed marriage. "They say" that she is in her early 40s ("You're joking! I definitely thought you were much younger!"), Caucasian, head-turner, Manhattanite, nonsmoker, 5'5", slender via dieting and exercise (ugh), very affectionate/sensual, enjoys making others laugh and can laugh at herself, never married, looks at glass half full, tries to live by golden rule, ambitious yet tender/compassionate/empathetic, charitable, exudes warmth and self-confidence but has vulnerable side, depth and sincerity, self-aware/perceptive and alumnus of psychotherapy, hard-working president/owner of physician recruitment firm (entrepreneur or masochist?), good listener/communicator, eclectic interests, flexible attitude, loving, outgoing, open, bright, and has a great deal to give and share. She comes with a 30-day money-back guarantee and will provide references upon request. (References from family/relatives don't count.) If you are between late 30s to early 50s and share many of the same qualities/values listed above, then she encourages you to do your own research to decide if there is any truth to these rumors. She looks forward to hearing from you and...letter! photo, please. 2670 ☐

One Incredible Guy-Great-looking, successful graphic designer, seeks one woman, 25-35, who is attractive and loves what she does. Note/photo. 2682 ☐

Looking For New Heights?-This tall (5'10"), attractive woman, who is 33, warm, honest, intelligent and fun-loving would like to meet smart, sincere, affectionate and romantic guy who is a nonsmoker, emotionally/financially secure like herself, and finally thinking of getting serious. Photo/note/photo. 2707 ☐

Handsome Jewish Dentist/Songwriter-39, seeks 20s-30s, petite, very thin, affectionate female. Photo/photo. 3261 ☐

Family Is Everything-Seeking a divorced, single dad who believes in strong family values, looking to marry. This attractive, stable, well-educated, divorced mom, 38, seeks healthy, professional gentleman, to 48. Photo/note. 2715 ☐

Rumor Has It-That this beautiful, brown-eyed, petite woman is now available to meet a sophisticated Renaissance man, age 55-70. Photo helps. 2675 ☐

Looking For A Friend And Lover-Could you be both? Good-looking, 33-year-old, 6', black male professional, romantic, gentle, good listener, with varied interests - seeks female counter-part, nonsmoker, race unimportant, we could share the adventure together. Note! photo/photo. 2719 ☐

A Unique Find-A multifaceted, handsome global CEO, real nice guy, high career and financial achiever, slim, tall, fit, adventurous, 30s, classy. Seeks bright, playful woman under 40, sensual, over 5'6", for commitment, family, friendship, uncommon sense of humor, warmth, style met with communication, joy. Note, best Kodak moment necessary. 3292 ☐

Renaissance Man-Artist, producer, pilot, writer, psychic, mensh, 41, fit body, mind and spirit - wants a devoted tie to a lady who lives and loves unabashedly. Letter/photo. 3282 ☐

Only Gentlemen Need Apply-Pretty, petite PhD, 38, 5'3", loves international travel, scuba diving, dining out, theater, movies and music. Seeks an accomplished yet unpretentious professional with a good sense of humor and lots of gray matter, an attractive and fit man steeped in integrity and generosity of self, 36-46, 5'8"-6'2", for lifelong romance, marriage and family. Note/photo and phone please. 3287 ☐

Pretty, 39, 5'2", 105 lbs-Jewish, ready to settle down with sincere man. 3264 ☐

Tall, Handsome, Supportive-Professional, Irish/German male, 28, seeks attractive professional female who is soft, warm, emotionally open and loves children. Note/photo/photo. 2734 ☐

Road To Romance-Starts with this spirited, attractive, slim, petite brunette, 39, with great legs. Accomplished advertising VP with Midwestern roots and kind heart. Loves tennis, biking, hiking, theater, film, traveling, and candlelight dinners at home. Seeks expressive, stimulating, handsome, fit, intelligent, successful man, 30s-40s, with a marvelous sense of humor. If your journey includes a loving relationship, commitment and family, send note/photo/photo. 4291 ☐

Somewhere In This City-Is a unique man with a full life, 30s, who knows his heart well, speaks his mind easily, and wants to share both with this pretty, slim, smart, fun woman, 35. We'd meet eventually - in Barnes & Noble...at the museum...on the subway - but a note sent today gives fate a hand. 2688 ☐

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Sophisticated MD-45, tall, handsome, kind, warm-hearted, communicative and intellectually bent. Seeks attractive, intelligent, elegant, accomplished, stable female MD or lawyer, who is generous and wants an enduring relationship. Integrity and kindness essential. 4283 ☐

Gay White Female-New to the scene. I'm 33, very attractive, successful and fit. Looking for a sincere woman who is attractive, accomplished and lots of fun. Please send photo/note. Discretion assured. 2720 ☐

Smart, Sexy And Scintillating-Let's read fiction from lowbrow to highbrow, love the movies (art as well as great schlock), most importantly, hold your own with fast-witted, sensual, 5'8", blond-haired, blue-eyed, athletic publishing exec, mid 40s. Age isn't an issue (but prefer younger male). Minds not bodies turn me on. If this makes sense - write/photo. 3238 ☐

Oriental Express-Beautiful, athletic, lovely Oriental seeks lifetime train ride together. 40-50, active, nonsmoker... Photo, please. 2739 ☐

Gentleman Nonsmoker-Over 65, seeks sophisticated lady for travel, fun. Photo, please. 4200 ☐

Super Sophisticated Physician-43, tall, handsome, sensitive, funny, mental acrobat seeks beautiful professional dancer or athlete, 20s-30s, for mutual adoration. Photo please. 4297 ☐

Callow, Angry, Lazy Lush-Sad, paranoid, effete, crude, idiopathic, arid, languid, manic, affected, nasty Jewish male, 40s, seeks similar unencumbered female, 35-40, for fun, frolic and future. POB 370131, W. Hartford, CT 06137

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NYC—Handsome, single, white Latino man, 30, employed, seeks older, elegant white woman, 40-65, with humor. 3248 ☐

Be Warm And Humorous—Be classical music-loving, be 44-56, for good-looking, traveled woman, media exec, with keen mind, spirit and heart. 3274 ☐

Super Female Wall Street Exec—Size 6 model figure, great legs and smile - looking for professionally accomplished man, tall, lean and adorable. 45-50. Photo please/phone. 2723 ☐

Attractive Ivy Lawyer—Brown brown hair, nice smile, 30, Jewish, seeks tall, attractive, very nice guy, Ivy type, Jewish, professional, very intelligent, well-educated and refined, with good sense of humor. Note/photo. 2728 ☐

Pretty Irish Dreamer—Professional, mid 40s, slim, 5'6", spirited, sane, gentle, refined. Seeking attractive, down-to-earth, emotionally mature, caring man, 45-60. Letter, photo a plus. 4278 ☐

Desired—A pretty, petite, sexy, fit, educated woman (25-33) for Burritos at Bertha's or margaritas and tuna steaks at Mesa Grill (your choice). You will be with a sensitive, good-looking, well-built, successful Jewish executive - 31. If you want lots of fun and love to give a try. Note/photo/photo a must. 3294 ☐

Attractive Manhattanite—Petite, down-to-earth, loves travel, dancing and art. Seeks male, 50-plus, with zest for life, laughter and romantic evenings. 4269 ☐

Funny—Jewish, 37, 5'7", athletic, sincere, Ivy financier - seeks slim female to be best friend and maybe more. Note/photo. POB 221, NYC 10023

Let's Meet—At your favorite restaurant on our first date, 54, slim, 5'9", good-looking man - very successful, worldly, sharing, sensitive, separated (still smoking). Seeking beautiful, sensual, South American, European or Caribbean woman, 37-45, for romantic rendezvous. Photo helpful. 3288 ☐

Hiking Anyone? Partner Needed—Beautiful, professional Catholic female, 36, with outgoing personality, sense of humor, good communicator, enjoys the great outdoors and being athletic, passion for life - seeks professional, single white male, 35-42, with similar qualities, looking for friend first... 3277 ☐

Forever Valentine—Handsome, 32-year-old, Jewish Wall Street professional, 5'11", 185 lbs, blond hair, blue eyes, seeks special girl to be his forever Valentine. She should be 24-31, beautiful, thin and intelligent. I enjoy the beach, long conversations, holding hands, aerobics, dancing, chocolate, dogs and you. Please send note, photo and phone. 2687 ☐

Stopl—Beautiful, 32, 5'2", 105 lbs, brown-eyed, auburn-haired, professional Jewish female with a bubbly personality seeks unpretentious, attractive, professional Jewish male, 30-35, with a great sense of humor. Note/photo. 4288 ☐

Pretty, Lovely Lady—40, Jewish, 5'2", slim, dark hair, big blue eyes...wishes to meet attractive, slim man with a sense of humor - for a happy relationship. 2671 ☐

Attractive Irish Brunette—Late 30s, wishes to meet sincere, successful gentleman, 45-55, 3250 ☐

February Dream—Stunning couple race through tunnel, east-bound, she pops the 'Piper' near exit 70, foam billows over new silk. Eros exchanged in a glance. Later, cool jazzy nights and hot beach fun. Me: 5'10", fit, 37, Italian, no kids, dark hair, light eyes, successful. You: compatible. To be continued. Note/photo/phone. 2731 ☐

Feisty, Aggressive Blond—25, sports fan, seeks Troy Aikman. For Super Bowl of love. Man enough to compete. Prove it. Photo. 2640 ☐

Help Wanted!—To raise a musical family. Very handsome, successful, Jewish, 38, seeks long dark-haired, gentle beauty who enjoys classical music. Photo. 2700 ☐

Genuinely Beautiful Woman—Inside and out, early 40s, seeks man of character who loves good food, wines, sports, working out and rock 'n' roll, to take the dog out on cold winter days...and I'll keep the hearth warm. Photo/phone. 4289 ☐

NY Woman—60, trim and fit, likes music, art, tennis, travel, fine food. Looking for man, 60-65, with similar interests. 4270 ☐

Loves Karate—The beach, romance and laughing. Pianist and author, 30s, fit, seeks female. Note/photo/phone. 2676 ☐

Westchester Teacher—Jewish, 36, handsome, successful, seeks attractive lady for a lifetime. Photo required. 4241 ☐

Utterly Feminine And Beautiful—With radiant smile and passionate heart, slim, 5'8", professional, Modern Orthodox, divorced Jewish mom, seeks single Jewish male, 38-47, in search of his jewel - to add to his heart of gold. Photo. 3219 ☐

A '37 T-Bird—And a wonderful man, 42-55, in good condition, are hard to find. This beautiful, slim blond is interested in the real thing - with a healthy engine that can get the distance. A little bondo okay. Let's take the high road and the one less traveled. Note/photo/phone. 2669 ☐

Individualist—White male, 34, 5'8", nonreligious, trim, attractive, intelligent, articulate, honest, considerate, sincere, stable, humorous, fun; varied and intense interests and values; loves New York City. Seeks pretty, compatible female; dark hair, olive complexion a plus. Photo, please. 2733 ☐

Professional Jewish Woman—55, eclectic interests, upbeat personality, seeks caring man with humor and intelligence, for permanent relationship. 2698 ☐

Unpretentious MD—31, 5'11", fit - likes movies, tennis, skiing. Seeks bright Jewish female. Photo appreciated. 3193 ☐

Stopl—Single, Jewish (nonreligious) woman, pretty, slender, discerning, just turned 35. Seeks charming, single, Jewish, handsome, marriage-minded, nice guy, to 37, with integrity, a keen mind and a sense of the absurd. NY/NYC only. 3284 ☐

Attractive Lesbian Lawyer—Feminine Wasp, Yale grad, late 30s, seeks witty, intelligent, successful woman. Note/photo, please. 2697 ☐

30Something—6, athletic, white, Catholic professional male - enjoys dancing, movies, museums, music. Would like to meet similar woman for friendship and potential future! 3249 ☐

Attractive, Slender Divorcee—Seeks cultured, successful man, 65 plus. 4279 ☐

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Let's Do It—6, attractive, outgoing, sensitive Jewish male, 34, who enjoys skiing. I'm looking to start a new venture in romance. I'm a cuddling type of guy who specializes in affection and laughter. I seek a partner who is slender, pretty, passionate, with a thirst for adventure. You must be comfortable in silk or sneakers for candlelight dinners. This special friend will change my life by being a part of it. Recent photo a must. 4124 ☐

Unconventional But Down-To-Earth—35-year-old woman (professional) with high IQ but no domesticity, seeks a (romantic) buddy to explore cultural activities. 2717 ☐

Very Successful Jewish Male—30, looking for a normal, 25-30-year-old woman who likes to dine in nice restaurants, also go to the shows, just have a good time. If you are the person with all these qualities, write me a note and I'll call you. 4253 ☐

Successful, Good-Looking Lawyer—Enjoys art, music, sailing, cycling and travel. Blue eyes, 38, trim, 5'7", bright, Jewish, confident, open, honest, spontaneous, warm, giving, sensitive, financially secure, and winding down with lots of free time to pursue shared interests. Would like a serious permanent relationship with a lady, 37-50, any city, with same qualities and interests, who is refined, elegant, sensual, playful, warm, affectionate, very pretty, nice figure, and wants a lover and best friend. Note/recent photo. 3225 ☐

Exotic Asian Lady—42, slim, 5'3", own business, educated, shy, with traditional values and variety of interests - opera to golf, seeks educated, sincere, successful man, 42-58. Photo please. 4277 ☐

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Let's Do Life—Jewish male, DDS, 27, handsome, fit, adventurous, romantic, cook, seeks Jewish female, 24-30, energetic, intelligent, professional, athletic, to enjoy NYC and more. Nonsmoker, under 5'7". Note/photo appreciated. 3234 ☐

Wicca Practitioner—50, professional, caring, genuine, seeks earth woman. Wicca practitioner, strong beliefs, 35 plus, for relationship and marriage. 3273 ☐

Male, Caucasian—Born 1932 Istanbul, Turkey to Sephardic Jewish parents, retired after 32 years - brilliant career in major textile complex; multilingual, amateur car repairman with law degree, amateur worldwide traveler, giving. Seeks female companion, 35-50, not necessarily Caucasian, practical, possibly "petite", classy, exuberant, full of "joie de vivre", loving lady. RSVP, 4201 ☐

Be My Everlasting Valentine—Architect, 47, 6'1", handsome, fit, passionate, intelligent, tender, sensual, exciting, financially secure - seeks slender, pretty career woman with comparable characteristics, 35-45, for powerful and joyous future. Note and photo. 2703 ☐

Big Brown Eyes—With a great smile and heart of gold. This single Jewish female (28) is slim, passionate, very pretty and loves to laugh. Seeks professional Jewish male who is handsome, athletic, intelligent, family-minded, down-to-earth, with a good sense of humor. Nonsmoker. Note/photo/phone. 4276 ☐

Seeking Soul Mate—Single Jewish female, 31, slim, sexy, professional, intelligent, creative, athletic, intense, bubbly, kind, with infectious laugh - likes reading, writing, movies, plays, has deep love and respect for Jewish tradition. Seeks serious, warm, appealing Jewish male with integrity. Letter/photo/phone. 2718 ☐

Genuinely Nice Guy—39, 5'11", attorney with good sense of humor - seeks a warm and intelligent smile. Why not give it a try? Note/photo, please. 2678 ☐

Classy, Cute And Innocent—Jewish East Sider, 40, seeks a very successful, marriageable man. 3296 ☐

Special Blend—Smart/unpretentious, warm/reserved, lawyer/nice! Single mom, 42, Jewish, values humor and honesty, seeks man to share life. 4284 ☐

Looking For My Valentine—For 1994 and... She should preferably be at least 26 - but not beyond 35, petite, and, most important, know what she wants in a relationship and her life - because I know at age 32 that I want a loving, caring person to treat me the same. I am an educated, sincere, Jewish (who do not have to be), polished, financially secure individual looking for a long-term, monogamous relationship. Photo/letter. 4220 ☐

Boston/NY, Pretty—26, fit, well-educated romantic - loves tennis, travel. Seeks Jewish male with potential. 4261 ☐

Attractive, Bright—Athletic brunette, Jewish, 36, seeks stable, fun guy to enjoy life together. Photo/please. 3235 ☐

Unclaimed Treasure—Divorced Jewish mom with two kids, 5'6", attractive, 38, slender, LI - my values run deep and hope yours do too. Seeking professional Jewish male, 37-47, divorced or single, kids welcome. Nonsmoker. Note. 4271 ☐

Truth In Advertising—Pretty, energetic, sophisticated CT lady, outdoor enthusiast, seeking professional male, 48-58, for committed, honest relationship. Diverse interests a plus. Note/photo. 3260 ☐

29-Year-Old Single Male—Has been dead for a few years - needs to be brought back to life by an angel. If you're the one, please save me! Send photo/note. No phone number - no response. 3240 ☐

Female Artist—30, attractive, witty, likes movies, arts, music. Seeks a creative, down-to-earth, nice guy to share long walks and good conversations. 4280 ☐

Very Pretty, Elegant, Petite Blond—With fun-loving, adventurous streak, seeks male, 43 plus, with sense of humor and a passion for life. Note and photo. 2710 ☐

Happy With Your Life?—Me too! Ivy, sense of humor, kind, slim, sexy, pretty, nonsmoking, Jewish, 36, seeks the right man. Photo/letter preferred. 3256 ☐

Handsome, Successful Professional—Jewish, 37, seeking that "special one". You're very attractive, smart, sophisticated but not jaded. I'm adventurous, ambitious, upbeat but sensitive too. I do smoke. Let's meet. Photo/note. 2679 ☐

Renault/Volvo?—Elegant, Paris-born, Ivy woman professional - who drives in the fine line...thrives on irony and loves books, buildings, airplanes, her 9-year-old daughter and horses - looking for successful merger with a smart, tall, fit, witty, 40s, nonsmoking man, with social graces, zest for life, ambition and perhaps a Volvo. Note and photo please. 4281 ☐

Gay Woman—Smart, spiritual, creative, 36, Jewish, feminine and pretty - seeks another. Photo appreciated. 4287 ☐

Handsome Professional—30, GQ looks, seeks beautiful European woman. Please be intelligent, slender, stylish and sexy. Note/photo/phone, please. 3251 ☐

Let's Find Each Other—Pretty, smart, blond, sexy, 5'7", spiritual, Ivy-educated producer, Jewish (temple on High Holy days), appreciates worldly and material pleasures on all days. I enjoy tennis, the outdoors, film, music and theater. Desires attractive man, 32-45, passionately alive and ready for commitment and family. Photo/note. 3252 ☐

Sincere, Romantic, Caring—Divorced white male, 50, 6', down-to-earth, very affectionate, honest and considerate. Desires dinners, music, dancing, movies, long walks and much more. Would like to meet attractive female with similar qualities, who is not afraid of love and commitment. Note/photo/phone: POB 1624, White Plains, NY 10602.

Green-Eyed Damsel—(39) with dagger of her own, needs no rescuing. Will you stand by my side anyway? We've never met but I still miss you. Eager men, 35-45, encouraged to reply. Photo exchange. 2704 ☐

Hepburn Seeking Tracy—Slender, attractive, spirited professional, 51, seeks intelligent man with sense of humor, curious mind and zest for life. Note, photo. 3241 ☐

Tall, Thin Black Beauty—5'11", fun-loving, seeks gorgeous, financially secure, easygoing male for relationship (27-45). All races welcome. Photo/note. 3285 ☐

Alone In NY—Let's meet and see if we click - ya gotta keep trying, right? I'm a cute woman of Oriental descent (35), born and raised in NY - so therefore cynical, tough and smart, but surprisingly cheerful and optimistic. If you are a quick-witted male (30-40) who is funny and can laugh despite it all, then send me a note and a phone number. Waddaya have to risk but 29 cents? 3243 ☐

Vivacious, Lovely Redhead—(57"/slim), seeks professional man, 33-42, with sense of humor, wit - and enjoys spicy food, for relationship. I fancy books, theater, movies, comedy and the water. Photo, note and phone. 3244 ☐

Last Chance This Century—Man with '50s spirit, '60s social conscience, '70s education, '80s occupation...desires '90s relationship/romance. I'm 37, Jewish, 5'8", attractive, dependable and entertaining. Seeking unconventional, sensual, intelligent, casual, alluring, open-minded woman to share conversation/laughter/good and bad times, and develop a relationship based on mutual support, passion and trust. Kindly respond with brief note and photo. 3246 ☐

I Want To Be Caught—Jewish female, 29, 5'5", pretty, blond, thin, great cook, loves life. Seeks male, 29-36, honest, outgoing, warm, tall. Photo/phone/note. 2681 ☐

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Come Sledding With Me—Cute book editor, 34, seeks man (30-45) with Flexible Flyer, for lifelong fun. I'm a slim Snow White look-alike, who serves world's greatest meatloaf by candlelight. Nonsmoker. Photo please. 3258 ☐

Head For Numbers, Heart For Love—Romantic, Jewish, Wall Street money manager seeks vivacious, intelligent, nonsmoking professional woman, 30-42, for everlasting love. Note/photo. 3299 ☐

Old-Fashioned By Day—Silk and satin by night - Jewish gal, slim, pretty, 50, seeks permanent Valentine. 3239 ☐

Asian Female Physician—34, separated, no children, seeks tall MD/ID, 35-38, unencumbered, nonsmoking, nonreligious, intelligent male of strong family commitment. 3297 ☐

Striking, Sophisticated, Stylish—Asian-American, 30s, 5'5", slim, ultra-fit. Seven Sisters/lyr, adventurous, eclectic, spiritual. Seeks successful, attractive, fit, evolved male with aesthetic sense and traditional values - to share my vision of the ultimate partnership. Photo/bio. 2683 ☐

Accomplished Male Professional—NY/NJ - attractive, caring, witty, sensitive. Seeks truly pretty, petite, shapely woman, 45-55. Photo a must. 2705 ☐

Handsome Asian Male—33, funny, kind and successful, seeks woman of similar qualities for friendship and more. Note/photo. 3254 ☐

Wanted: Warm, "With It" MD/Lawyer—In 40s, for marriage and baby with very pretty and thin, 5'5", psychology/art, brunette type. 39. Photo. 2685 ☐

Pretty Woman—Bright, creative, fun-loving professional - seeking professional male, 27-37, who is compassionate, handsome, humorous. Photo/phone. 2691 ☐

Great Sense Of Humor—Caring designer/businessman, attractive, positive approach to life, lives with elegance, well established. Looking for attractive lady, 40s-50s, financially substantial, very intelligent, imaginative, for loving relationship. Nonsmoker. Note/recent photo. 3259 ☐

Take Me Out To The Ball Game—All-American female, 5'6", 30, slim, Wasp. Very attractive health professional, who is outgoing, athletic and loves to travel, is finally placing an ad to end her search for Mr. Right - seeking attractive, athletic, tall, single white male, who is educated, emotionally open, honest and financially secure, for lasting relationship. 3278 ☐

Winning Combination Sought—Jewish woman, 33, bright, warm, witty, down-to-earth, professional. Divorced mom of wonderful child. Enjoys music, reading, sports, travel. Seeks smart, engaging Jewish man of character, for love and for life. Note/phone. 2693 ☐

Broadcast News By Day—Carnegie, The Met by night, pretty, athletic, Jewish TV exec/writer seeks smart, together male, 45-59. Photo/note. 3270 ☐

Sensitive, Kind, Attractive—Park Avenue lady, intelligent, creative, with summer home, tall and thin, seeks Renaissance man, sense of humor, loving, honest, successful, with positive approach to life, 42-62. Nonsmoker. Recent photo. 3268 ☐

Blue-Eyed Brunette—40ish, slim and pretty, an editor, singer, student of the city; loves classical music, museums, architecture, "Star Trek". Seeks nonsmoking Jewish man, 35-50, who likes cats, for offbeat cultural entertainments, companionship, affection, fun. 2708 ☐

HI—I am recently divorced, 47, very youthful, high-energy, financially secure, Jewish, low businessman whom friends consider to be a 10 on a 1-10 scale with 10 being the highest in honesty, communicative and generous. A 9 for boyish, playful, exciting, sensuous, spontaneous and impulsive. An 8 for educated, mannered, well-dressed and good-looking. And a 6 for patience and athletic. I am looking for a best friend, preferably with a loving family, extremely feminine and stylish dresser, very slim, very sweet, very affectionate and very sensual, for marriage, I love shopping, dancing, traveling, dining, theater, movies and shows, scuba diving and water sports, as well as all games and golf (although I'm not very good), with lots of hand-holding and kissing. I'm very romantic, monogamous, and the most open and honest person you will ever meet. I have a workaholic previously but have altered my priorities. My friends consider me a loving, humorous character. Picture definitely preferred. 2711 ☐

Creative, Handsome, Visionary Man—45, 5'11", slim, whimsical, empathetic, spiritually and socially aware, seeks striking, extremely bright woman for it all. Photo helpful. Kids a plus. 2714 ☐

Attractive Asian Male—Americanized, athletic, fun-loving, educated, professional, 31, seeks attractive, educated, professional female (24-39) for long term & Photo/note/phone. 2712 ☐

Be My Wife—(Only let's have a happy ending.) Italian/Reform Jewish, 35, 5'8", 165, fit, athletic, nature lover. Curly brown hair, green eyes, well-bred gentleman - attractive, smart, fun-to-be-with, successful, underachiever, seeks mate. Please write with a decent photo plus phone. 'Tis the nightingale... 3272 ☐

Handsome And Cerebral—Very comfortable lawyer/investor, 66, looks 56, 5'9", 170, slim, physically/mentally fit, with great sense of humor - looking for very pretty, intelligent, successful professional lady, medium height, slim, about 30, for significant relationship. Be honest. Photo bio/clear, updated photo a must. 3271 ☐

Gay White Female—Totally outrageous! Almost 40, very pretty, sincere, masterful at dating and not merging. Looking for a pretty woman, 38-45, who has an incredible sense of humor, is warm, affectionate, who loves to cook/dine out, the arts, music and traveling. Nonsmoker. 2741 ☐

Stephanie Powers Type—Flowing brown hair, blue eyes, 5'6", 39, Jewish, seeks handsome, sophisticated, kind man, sense of humor, 40-59, 5'10", plus, to enjoy best of NY and each other. Photo. 2721 ☐

A Cultural Virgin—38, single, Jewish, executive male, 5'10", new to Manhattan, handsome, warm, kind, stylish, romantic, funny and a mensch. I have a great job, love hugs and kisses, working out, traveling, kids, big dogs, dancing and sports. Seeks Jewish woman who is 26-32, very pretty, petite, great smile, fit, funny, sensitive, caring, honest, nonsmoker. Foreign accent a plus. Fun, romance, commitment family. Photo/note/phone. 2724 ☐

I Know I'll Always Love You—Gentleman, 37, looking for that special woman, 24-36, who still believes in love, marriage and a family. Note/photo/phone. 2684 ☐

Creative Romantic—Intellectual jet setter - tall, athletic, world-renowned executive, searching for woman who must meet these requirements (or don't send a response)... All, I mean all, qualified responses will be answered. Requirements are: 1.) Super smart. 2.) Tall. 3.) Very beautiful. 4.) Very sensual. 5.) Very romantic. 6.) Elegant and sophisticated. 7.) Age 25-45. Send photo for immediate proposal for introductory tea or cocktail at a private club in NYC, Boston, Los Angeles, London, Paris, Venice or Florence, where I hang out waiting for someone marvelous. 3279 ☐

Gay, Healthy Male—Good-looking, successful executive, young late 50s, 6', 165, fun-loving, honest, warm, caring and very affectionate, looking for someone special, with same qualifications, to share special life. Mid 30s-50s. Photo please. 3280 ☐

Long Walks And Talks—Fun times, movies, music and candlelight dinners with good-looking, 5'7" businessman. Very pretty - feminine, open and loving woman, 38-48, would be perfect. Photo note and phone. 2725 ☐

Attractive/Slim/Intelligent—Caring, black professional female, 5'7", brown eyes, brown shoulder-length hair, 41, with varied interest. Seeks a gentleman, preferably over 40, who is sincere, emotionally and financially secure, with love to share. Bio/photo/recent photo. 2726 ☐

Handsome, Easygoing Jewish MD—44, 5'11", varied interests, tired of singles life, seeks best friend - fun, intelligent, pretty, down-to-earth Jewish female, 32-37, who is ready to settle down and start a family. Photo optional. 3266 ☐

Adventurous, Very Handsome—Successful financial professional, 39, 5'9", 165 lbs, very fit, seeks to share his creative spirit and good nature with an exceptional woman. I am emotionally secure and available for a meaningful relationship. Looking to meet a positive, creative and educated woman, 25-32, who is truly model beautiful. Note. Photo optional. 2694 ☐

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Retired Male Professional—Seeks permanent relationship with Jewish woman, 60-65, who enjoys theater, opera, ballet, movies, museums. 3286 ☐

Romantic Lesbian—40s, attractive, seeks partner for life adventures. Love arts, nature and fun. You: attractive, energetic, fun-loving 40s. sensual - tender. 4286 ☐

(914), Gracious, Young 50s Lady—Slim, attractive, Jewish, well-educated, cultured, genuine, family-oriented, with good self image, seeks similar in emotionally secure gentleman, 50-62, who loves to love and laugh, and isn't ashamed to cry. 3281 ☐

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Great-Looking, With Terrific Smile—Vivacious, professional Jewish woman, early 40s, great figure, lots of interests, intelligent, humorous and truly caring, would like to meet male counterpart for lasting love. Note/photo/phone. 2738 ☐

Charming Professor—Warm, friendly, lively, shapely woman, 5'7". Loves skiing, dining, theater, nature. Seeks successful professional man, 45-55, to enjoy a relationship of mutual respect, fun and caring. 3295 ☐

Woman Seeking Woman—Who's genuinely sincere, sensitive, passionate, very attractive, feminine, unattached, physically fit, emotionally available, 35-45, and ready for a life partner. I am all of the above... and waiting for you. Photo. 4290 ☐

Petite, Stunning Blond—Early 40s, beautiful face, aerobically fit, Jewish, refined, warm and funny, with highly successful career and home in Greenwich. Loves skiing, tennis, the arts, spectator sports and travel. Seeks upbeat, dynamic, intelligent, attractive, successful man, 40-55, to spoil and share the best life has to offer. Photo/note. 2740 ☐

Genuinely Pretty Jewish Professional—29, 5'4", bright, fun, athletic, curvy, slim, happy, normal, late bloomer - seeks male counterpart, 26-34. Photo. 2677 ☐

I'm Here, You're Not—Like to meet a striking, spirited, slender, North Shore LI Jewish woman with an intense capacity for fun? If you remember Kent State, loved Dylan and the Stones, are a handsome, 42-52-year-old professional who is fit, witty and emotionally/financially secure, then send me a note and recent photo and...we'll see. 4294 ☐

Successful Jewish Professional—29, handsome, trim - seeks a warm, sincere, bright and attractive Jewish female, 25-32, for a romantic and committed relationship. Photo, phone and note. 2743 ☐

Good-Looking Male—Very fit, 49, 5'11", Jewish but not religious, with a big heart. Interests include tennis, working out and music. Looking for younger female with similar M.O. Photo a must. 2702 ☐

Tall, Handsome Jewish MD—Early 40s, seeks well-educated, attractive, stable, music-loving female. 20s-early 30s, for long-term relationship. Photo. 2742 ☐

I Know You Exist—For this good-looking, successful Jewish businessman, 43, I seek one beautiful, intelligent lady, 32-40, who enjoys adventure and the unexpected, for serious relationship...so we may enjoy dining, theater, travel, sports and lots of laughs. Photo. 3218 ☐

Very Nice, Handsome—NYC firefighter, 37, 6', 185 lbs. blue eyes, brown hair, athletic, sincere, down-to-earth, with loving heart - seeks very attractive, intelligent, classy female, 25-32, who's in great shape. Please send note/photo. Thank you. 2466 ☐

Sensuous Beauty—Tall, sweet, stylish female, 44, seeks mature, accomplished gentleman, 48 plus. 3237 ☐

Smart, Sexy, Rich, Pretty Widow—Seeks active, educated, life-loving, 50 plus, Jewish man. 2675 ☐

Striking, Handsome, Healthy—Tall man, 49, 6'2", creative professional, very interesting and funny. Ready to share all adventures with best friend. Looking for professional woman who is healthy, minimum 5'7", creative, athletic, natural beauty with financial assets and a great sense of humor. I'm interested in learning, travel, nature...and open to having a child. Send photo/note. 4161 ☐

Honest Romance And True Friendship—White female who is sane, attractive, funny, healthy, educated and independent, is looking for a man, 38-45, with similar traits. (201)(212) area. Note/photo/phone, please. 2590 ☐

NJ Gay, 51—Feminine sophisticate. Spiritual, attractive, secure businesswoman - seeks same. Photo POB G. McKenna, WA 98558.

Loving And Athletic—Law partner/novelist/painter with two wonderful small children - and a history of making a relationship work - seeks beautiful, intellectual, youngish woman for the real thing. Please send photo and note. 4273 ☐

Cute Guy!—38, tall, secure, seeks buxom soul mate. Photo? 2692 ☐

Handsome, Athletic—36, 6'2", slim MBA - seeks pretty, slim Jewish female with intelligent, heart and substance, to 32. Photo please. 3245 ☐

Beautiful, Successful Asian-American—Female seeks GQ Manhattanite soul mate, 30-35. Please be down-to-earth, athletic, creative, cultured and honest, with a romantic heart and a great sense of humor. Dark hair/baby face a plus. No smokers, drinkers. Photo a must for reply. 2713 ☐

She Must Exist!—She's 30s-early 40s, pretty to beautiful, intelligent, athletic, fit, sexy and a real nice person. I'm a tall, good-looking, athletic, young 40s professional. Photo not a must - but would be appreciated. 3257 ☐

Single Jewish Male—27, 5'8", good-looking, good shape. Music: nonsmoker, good conversationalist, offbeat sense of humor (a la Simpsons/Seinfeld). Appreciated: professional, athletic, open. Likes home but with a sense of adventure. Loves books. Required skills: ordering in, selecting movies and ice-cream flavors (Ben & Jerry's preferred). Complex okay - no multiple personalities please! Superficial no - realistic yes. Please include/exchange photo. 4295 ☐

London's Lost Is NY's Gain—Recently repatriated, independent woman of grace and distinction - very attractive, bright and Jewish, would like to meet a financially secure man of integrity - 50-60, who has similar attributes. He would share a mutual interest in the arts, theater, travel and antiques. Note, recent photo and phone. 2729 ☐

The Eyes Of This Texan—Seek a yellow rose, Southern gent, 40, 5'7", slim, interesting, creative, active and easy to be with - looking for a petite, professional, down-to-earth lady with exotic looks, eclectic tastes and funky shoes. 3275 ☐

Looking For Love And Laughter—Pretty, petite, adventurous Jewish female, 29, seeks athletic, romantic, outgoing man, 30s, nonsmoker. Photo. 2722 ☐

Attractive Jewish Man—65, living in Fort Lee, NJ. Enjoys traveling, golf, tennis, fine dining. Seeking nonsmoking Jewish female for companionship and possible commitment. Photo appreciated. 3283 ☐

Most Attractive, Desirable, Vital—Warm, retired, professional Jewish lady wishes to meet a sincere, caring gentleman (63-75 years young) seeking significant other for an enriching life style. 2727 ☐

Curvaceous, 5'11" Oriental Beauty—Caribbean-born, feminine, sensual, kind, active, healthy, successful - seeking kind, loving, financially secure soul mate. European-American, healthy nonsmoker, attractive, well-built, 5'10" plus, 42-54. Note/photo/phone. 3276 ☐

Fabulous At 40—Attractive, polished, warm, regal black female, full-figured, seeks professional or semi-retired, loving, upscale white gent for sincere relationship. Note/evening phone. 4264 ☐

Could Be It?—Warm, attractive Jewish female, 40, 39, down-to-earth but with a touch of class, seeks caring, smart, active Jewish professional, 36-48, to share thoughts, laughs, NYC culture, travel and all life offers. 3302 ☐

IT HAPPENED THROUGH NEW YORK Personals

PURR-FECT MATCH

This is a note from me, Newman the Cat, to tell your readers how, through *Strictly Personals*, I brought together my two favorite people, Gene and Deb. One snowy day up here in Vermont, five years ago, I awoke from a cozy nap atop Deb's January 23, 1989 issue of *New York Magazine*. There under my paw was the passage: "Weekdays I'm an attorney in Manhattan; weekends I relax in Vermont." Well, the guy seemed like the nice sort, certainly better than anyone she was bringing home lately. So I did what any devoted pet would do - I sent off a quick note from me, Newman the Cat, to see if I could make a match. I explained that I was writing on behalf of my mistress Deborah, who was busy at the University helping students become smart (she is a professor). Perhaps we could meet on his next visit to Vermont? I told him my favorite things to do were "eat, nap and look out the window," warning him that Deborah was more adventurous. Since he asked for a photo, I included one of me as Newman. Off went the letter to New York. A week or so later, the ringing of the phone awakened me from another nap, and from the answering machine I heard a man identify himself as "Gene," saying that he was calling for Newman the Cat. Listening to his voice, I decided I liked him right away because he said he loved my note and admitted that his whole office thought we should meet! Just as I hoped, Gene and Deb realized they were right for each other. The New York-Vermont commute showed them that life's bumpy roads are easily traveled when love awaits. On a beautiful autumn day in 1992, they married in our yard, while I basked in the sun and the glory of a job well done. So, tell your readers that happy endings do happen - and I'm enjoying taking full credit for this one!

Newman the Cat
 Deborah Hunter
 Gene Kazlow
 Moretown, VT



Letters for this department should be addressed to: Personals Mailbox, New York Magazine, 5 Penn Plaza, New York, NY 10001. Please include a daytime phone number.

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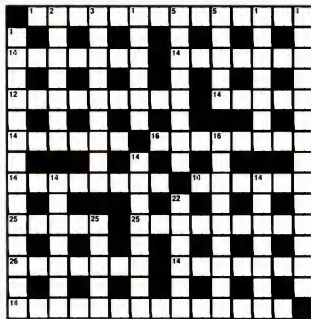
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ACROSS

- 1 Agents put me underground with information about daily activities. (14)
- 10 Assisted when Arthur initially followed horses. (7)
- 11 If penniless the wrongful titleholder would discover someone to lend him money. (7)
- 12 Off-putting when fed up with making a mistake. (9)
- 13 Call up all right in time. (5)
- 14 Unemployed chap, I hear, has a robe. (6)
- 15 Crazy for something to eat. (8)
- 18 Cut and call, but it doesn't generally appear on one's card. (8)
- 20 Without the sober the trunk is what has a drink. (6)
- 23 Play a note in a branch of medicine. (5)
- 25 Peers love being muddled and stay too long in bed. (9)
- 26 Time safe for extinction. (7)
- 27 One enters a list to take part in the celebrations. (7)
- 28 The sticks I have arranged in close association. (5, 2, 7)



DOWN

- 2 What is required to end fuel distribution. (7)
- 3 Arrive without gratitude but welcome guests. (9)
- 4 Woman seen in back border appears in upper regions. (6)
- 5 Dickens character surrounded by dull toil. (8)
- 6 Sharp as a knife's performance before the start of elevenses. (5)
- 7 Appeal for devilish wisdom. (7)
- 8 They clear the way for anagram setters and such miserable people. (6-8)
- 9 Owners secured benefit of investment. (6, 8)
- 16 Shooting for the irregular forces, sir? (9)
- 17 Gives authority to eastern politicians when they are in debt? (8)
- 19 Something to eat when the old man goes in to have a conversation with one. (7)
- 21 Means of support for wandering settler. (7)
- 22 Shortage of money on the land. (6)
- 24 Vehicle for dealings. (5)

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'THE SPICE OF LOVE': 'CUE' CROSSWORD • BY MAURA B. JACOBSON

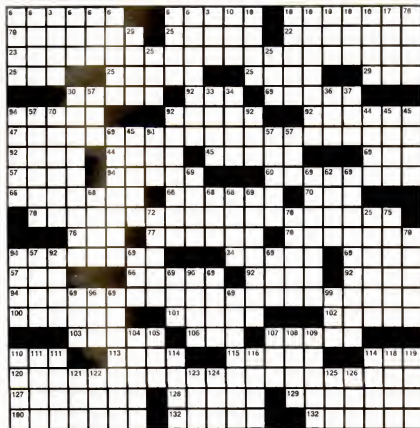
ACROSS

- 1 Teen of the comics
- 7 Wanders about
- 12 Presided at a meeting
- 19 Not auspicious
- 21 Los Angeles coll. player
- 22 Ingenue's role, often
- 23 He said: "We've —"
- 26 Madrid Mrs.
- 27 It's human, to Pope
- 28 Sailboat power
- 29 Both Begleys
- 30 Fus factor
- 32 Rub the wrong way
- 35 Ricochet
- 38 Hall-of-Famer Yogi
- 41 Nonsensical
- 43 Teepee resident
- 47 She said: "—"
- 53 One-man performances
- 54 Leave out
- 55 Swipe
- 56 Gout site
- 57 Gleason's "How sweet —!"
- 58 Hearsay
- 60 Expunges, in a way
- 64 Uses earphones
- 66 Hillary's understudy
- 70 Neck: Fr.
- 71 Her reply was not —
- 76 Suffix for corpus
- 77 Get snug
- 78 Not as nice
- 80 Practice a play
- 84 Hunter of the sky
- 86 Sidewalk eatery
- 87 Tony-winner Hagen
- 88 Defunct disease
- 92 Against
- 93 Rights gp.
- 94 They both said: "Let's — to be lovers"
- 100 "Hit Parade" vocalist MacKenzie
- 101 With the edge facing down
- 102 Brussels's river
- 103 Napa Valley products
- 106 — Lanka
- 107 King with the golden touch
- 110 Doc's org.
- 113 Call from the kitchen

DOWN

- 1 Porkers
- 2 Roman god of love
- 3 Rio girl, in a song
- 4 Light-switch positions
- 5 Bud's comedy partner
- 6 Tear canals
- 7 Industrial area of Germany
- 8 Kazoo's kin
- 9 Nothing's alternative
- 10 — de mer
- 11 Flaky precipitation
- 12 Dishware
- 13 Imit or Wanda
- 14 Circle segment
- 15 Debtor's chit
- 16 Hoarfrost
- 17 Oklahoma city
- 18 Lairs
- 20 Put your foot in it
- 24 Matching pieces

- 25 Twitch
- 30 Temporary truce
- 31 Recite
- 33 Ewes' mates
- 34 Macramé detail
- 36 Stop — dime
- 37 Last year of the XVIIth Century
- 38 Rathbone's spice?
- 39 Amatory
- 40 Hot-dog spicer
- 41 Sondheim's "— Woods"
- 42 Opposite to WSW
- 44 "Leave — Beaver"
- 45 Baseball-bruher Felipe
- 46 Russian refusal
- 48 More campy
- 49 "Hello, — Be Going": Groucho
- 50 Pilfer, old style
- 51 Native-born Israeli
- 52 Angled annex
- 59 Social-reflexion Jacob
- 61 Of sea
- 62 Male turkeys
- 63 Luggage items
- 65 Queen of scat singing
- 67 Calif. clock setting
- 68 Alto
- 69 May birrithone
- 72 "Just — Those Things"
- 73 100-dollar bill, slangily
- 74 Vitamin-B-complex substance
- 75 Non-stick coating
- 79 Meet with old schoolmates
- 80 Ladder step
- 81 Toiletries kit
- 82 Millinery
- 83 Mineral spring
- 85 East of Ill.
- 89 M-G-M's lion
- 90 Pubs
- 91 Singular person
- 95 Kitten's cry
- 96 Nickname for Yale
- 97 Colonel's superior
- 98 Riddles
- 99 "This — stickup"
- 104 Members of the peerage
- 105 Home for I-Down
- 107 Manicure the lawn
- 108 Sacred bird of Egypt
- 109 River forman
- 110 Beame and Burrows
- 111 Tiny parasite
- 112 Antiquing device
- 114 Box-office draw
- 116 Pre-Easter period
- 117 Kind of skirt or bus
- 118 Guinness the knight
- 119 Reo's manufacturer
- 121 Dernier — (latest fashion)
- 122 Merkel of old films
- 123 Prepaid med. plan
- 124 Singer Sumac
- 125 Two of these follow tra
- 126 Quick swim



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